

THE ART-JOURNAL.



LONDON, JUNE 1, 1849.

THE ROYAL ACADEMY.

THE EIGHTY-FIRST EXHIBITION—1849.



On the first Monday of May, as usual, "the Exhibition" was opened to the public, the Friday and Saturday preceding having been accorded to the private view, "the dinner," and the visit of the Queen.

The Exhibition of 1849 differs in no respect from that of either of the ten or twelve preceding. We miss from the walls, as usual, a few established favourites; others contribute but little; others again appear in all their strength; and we perceive, here and there, satisfactory and safe proofs of on-progress on the part of those younger aspirants for fame upon whom must depend the future of British Art. The character of the Exhibition is, then, just what it has always been: a "show" of the works of the Royal Academy (the only great monopoly left us of the many bequeathed by the wisdom of our ancestors) augmented by the voluntary contributions of sundry British artists; that is to say, the whole of the Profession throughout the empire, auxiliary to the privileged and fortunate "Forty!" Those who love Art, who earnestly desire to extend its salutary influence, and especially to promote its welfare in Great Britain, will look in vain—and with deep regret—for any evidence of rational movement and wise reform to indicate, on the part of the Academy, a spirit in harmony with that which distinguishes the age. The noblemen and gentlemen who dined in the "East Room" of the Royal Academy on Saturday the 5th of May, and saw assembled there a number of eminent and prosperous artists, brimful of hope—whose labours of the past year had been, generally, well recompensed, and to whom "the line" had now secured the additional compensation of fame—such visitors little knew how many "sick hearts" were on the outside of these beautifully furnished walls—how many struggling painters were starving, literally, while professional magnates feasted with munificent patrons.

It is this year as it has always been: "want of room" is the poor excuse for crushing many an aspiring, hopeful, and anxious spirit—of dragging back many who are on the high road to fame; and of engendering bickerings, heart-burnings, and antipathies, which are equally fatal to health of body and of mind.* We might furnish scores

* The public have been informed through the Police Reports that one rejected contributor to the Royal Academy—an artist named Evans—has been so mad (for we can only attribute the act to madness) as to commit a brutal assault upon Mr. Knight, the Secretary of the Academy. Mr. Knight's evidence, at Marlborough Street, was as follows:—

"A circular was sent round to those artists whose works could not be accepted. Mr. Evans sent works to the Academy, but they could not be exhibited, and a printed circular, in the usual form, was sent to Mr. Evans. On the evening of April 27, about eight o'clock, witness, while engaged with the council, received a message from one of the porters of the Academy, who said a gentleman, named Evans, wished to see him on the subject of a letter he had sent. Witness told the porter there must be some mistake, as he had himself written no letter to Mr. Evans. Afterwards, thinking that some mistake might have oc-

curred in the delivery of the circular, witness determined to see Mr. Evans, who was a perfect stranger, and explain anything that might require explanation. Witness went into the hall, having fortunately taken the precaution to put on his hat, in consequence of the coldness of the weather. Witness saw Mr. Evans, and, in reply to a question, said he had not sent a letter to him. The defendant produced a circular, and asked if his name was to it? Witness replied it was, but the circular did not come from him individually, but as the organ of the society. The defendant, in a violent manner, desired to have "no shuffling," he wanted a direct answer. Witness replied he could no longer bandy words with the defendant; if the defendant wished for further information, he would get it in the clerk's office. Witness turned to leave the hall, but on hearing a step following, and the words "shuffler" and "infernal scoundrel" used, he turned round, and saw the defendant lay hold of the small end of a stick which he carried, and strike a blow at him with the thick end. The blow was aimed at witness's head. It fell on the forehead, broken in force by the hat, but sufficiently violent to raise a large swelling on his head. The porters rushed in and prevented further violence. Witness never offered the least attempt at violence. Witness had turned to leave the hall, when he was followed, and struck. From the effect of the blow he fell against the wall, and was unconscious for a moment or two; was very sick and dizzy."

We may allude to these cases, because Mr. Harding and Mr. Harvey are removed by professional rank and by general esteem, from all danger that might follow exposure; but artists less firm in their seats cannot bear the notoriety of their condemnation, neither can they dare to quarrel with those in whose hands is the destiny of their lives; but Mr. Harding and Mr. Harvey are by no means the only painters who have been thus put down—for a purpose: while of the hundreds of the excluded (more fortunate perhaps than those who, like Mr. Harding and Mr. Harvey, have been publicly proclaimed "incompetent") there are, as we well know, many whose works would confer honour upon the line in the East Room, where the brilliant assembly of honoured guests met on the 5th of May to congratulate and rejoice.

We are weary of this theme, but we dare not cease to recur to it until some change for the better shall be effected in the Royal Academy. We say again, that if its members were in earnest to desire "more room," more room would be found for them; but we also again say, that so long as there is in Trafalgar Square space sufficient to display to advantage their own pictures, so long will the Academy abstain from efforts by which that space might be so augmented as to exhibit to equal advantage the pictures of all artists who desire and deserve

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exposition within the walls of the only National Gallery of British Art.

Our present business, however, is with the Exhibition—as we find it. We are not without hope that the members of the Royal Academy will, at no very distant period, see how greatly they may advance the Arts and their own interests by a more liberal policy than that which they have hitherto pursued; individually, there are no men more worthy of respect and honour; collectively, they have unquestionably arrayed themselves against that national advance in Art, which it was especially their duty to foster and to strengthen. But Time is doing its work with this Institution as with all others: the men who have lived with a past age, and who are fit only for a past age, must relinquish their places in due course to men who are of, and with, the present. It cannot be doubted that various causes will, in addition, contribute to bring about that reformation in the Academy, which will be alike the safeguard and the glory of British Art.

The present Exhibition consists of 1341 works, including 145 works in sculpture, forced into the miserable "gallery," against which there have been useless protests without end. It is however only just to observe, that this year there is a very striking improvement in the placing of the works here; there is nothing like confusion, each of the principal sculptures is well seen, and the visitors are not embarrassed in narrow passages. The exhibition of pictures is on the whole encouraging. It may not be an advance upon that of last year, and certainly not upon that of the year preceding; but it sustains the character of our school, and is enlivened, if it be not elevated, by some two or three of the issues of the trials at Westminster Hall. Our leading artists have essayed nothing new—they have gone on as they have gone on always; the major part being content to "dwell" in those "decencies" which are more profitable than fame-giving; but the young men are supplying proofs of a better and more aspiring spirit; they show that they have been reading and thinking, and not confining themselves to a library of two books.

These introductory remarks may for the present suffice; some such observations have appeared necessary, ere we proceed to our duty of reviewing the collection.

No. 7. 'Monsieur Guizot,' N. MOTTEZ. These features are so well known that the title might have been dispensed with. The cast of habitual thought which prevails in the expression is precisely that of the reality. The colour is somewhat foxy and the surface of the flesh overwrought.

No. 8. 'Henrietta Maria in distress relieved by Cardinal de Retz,' A. L. EGG, A. The subject is from Miss Strickland's "Lives of the Queens of England." The passage which is quoted describes a visit paid by the Cardinal to the Queen when "her last loaf was eaten and her last faggot had been consumed and she was destitute of the means of purchasing more." The unfortunate Queen is seated on the right of the composition, and the Cardinal occupies a position facing the spectator, and is speaking of the relief which he causes to be brought—provision for her table and wood for her hearth. Besides the Cardinal and the Queen there are two or three other figures. In conception of character and pictorial quality this is a production of a high order. About the centre of the composition is a window which shows a wintry day without. This induces sympathy in the privations of the suffering Queen, but for which perhaps too much has been sacrificed.

No. 10. 'Fruit,' MRS. HARRISON. A composition of black grapes, leaves, a pine, and other items, all presented with a feeling which we have rarely seen surpassed in this department of Art.

No. 12. 'Tilbury Fort—Wind against Tide,' C. STANFIELD, R.A. This is a large picture affording a prospective up the river, the spectator having Tilbury Fort immediately on his right at a point of the river close to the Essex shore. The immediate objective consists of a hay-barge, —a telling craft on canvas, a Thames dredger with two figures, an Indian at anchor, and a

varied fleet coming down the river. The most has been made of the shred of Italian architecture, forming the river face of the Fort, and sorting so ill in the reality with the red tile roofs. The disposition of the graduated lights in this picture is truly mastery; the eye is first caught by the shining side of the hay-bergs, it is then led to the Fort, then passed to the broken and more subdued lights scattered throughout the composition. The great purpose in the water has been to avoid hardness, the waves even are not crested with any opaque wind-curd, but they are transparent in their volume, and their movement is singularly descriptive of the stiff breeze which is sensibly blowing across the field of view. The picture is equal in execution to the best works of the artist, and in subject more interesting than those of a great many of his recent productions.

No. 13. 'The Desert,' E. LANDSEER, R.A. The interest of this work centres at once in a dead lion, a study we believe from an animal which died recently at the Zoological Gardens. The scene supports the title of the work, being a drear and rocky solitude, veritably "the place of a skull."—The two components of this picture are distinct, the lion, and the gloomy landscape; but they are admirably adapted. The pose of the animal does not look so much that of the ultimate agony, as a studied position. The head and shoulders, with their garniture of mane, have all the fulness of life, but the other parts of the frame seem wasted by disease—this is a repulsive feature of the picture, but we presume that the animal is described as he appeared.

No. 22. 'His Excellency the Prince Metternich,' H. W. PHILLIPS. A half-length portrait of the size of life, showing the Prince attired in ordinary costume, but bearing the decoration of the order of the Golden Fleece and other insignia. This work is remarkable for the high finish of the flesh textures and the successful elaboration with which the resemblance has been perfected.

No. 23. 'Religious Controversy in the time of Louis XIV.,' A. ELMORE, A. An admirable subject for the display of character of that description which it is the forte of this artist to delineate. It is derived from "Louis XIV. et Son Siècle," being a passage in which is mentioned the resolution of the king "to employ only good Christians in public situations," meaning thereby good Catholics; which, being publicly announced, it was not unusual for those infirm of faith to institute religious discussion in their own houses. The subject of the picture is as emphatically pronounced as any subject can be. The discussion is proceeding between a Huguenot clergyman and a Capuchin; on the left is seated a cardinal, but he is too young for Mazarin. Near him is the inquiring and hesitating lord of the mansion, and on the left are the female and other branches of the family. The Protestant preacher sits collectedly, referring to his bible, but hearing at the same time the intemperate arguments of the Capuchin. This figure is a carefully studied development of argumentative essence; the head is beautifully painted, its legible characters bespeak self-possession and extraordinary determination of purpose. And not less powerful in expression are the other impersonations; in every part of the picture we are met by an assertion of *savoir faire* which distinguishes this work as an emanation of mind far exceeding everything that has yet been exhibited under this name.

No. 24. 'Avenue of Limes at Hatfield,' J. MIDDLETON. In execution, composition, and chiaroscuro, this work possesses great merit; but the uniform brown tint of the foliage had been better if relieved.

No. 25. 'A Ruin of a Monastery near Boulogne,' E. J. CONNERT. A small picture showing the ruin, associated with trees, which are kept down in tone, inasmuch as to contrast very strongly with a powerfully effective sky. The materials are slight, but they are subjected to a treatment which yields a result, that in forcible description, we have rarely seen surpassed.

No. 29. 'Sketch from Nature,' R. J. LEWIS. A small picture, the subject of which is a glimpse of sylvan scenery; the trees are beeches

with their Autumn foliage, which may be a trifle too hard, but the chequered light is spirited and full of truth.

No. 31. 'Portrait of R. J. Wyatt, Esq., Sculptor, Rome,' S. PEARCE. A small half-length, very simple in treatment. The subject is in his studio and accompanied by a small clay sketch which he may be supposed to be studying. The portrait is characteristic, but it is deficient in force.

No. 36. 'Portrait of the Right Hon. the Countess of Eglinton and Winton,' J. WATSON GORDON, A. The lady is presented at full length, standing; she is attired in white satin, a highly successful imitation of the material. This artist does not exhibit many portraits of ladies, his power is more manifest in masculine portraiture.

No. 37. 'Clearing off after Sunset,' T. S. COOPER, A. Again we tread the milky way in company with this eminent expositor of bucolics. Taurus, however, is not this time in the ascendant—the chief place is given to a milk cow, having her ribs finely "developed," as phrenologists say, by the morning and evening visits of the milk-pail. The composition strongly reminds the spectator of the Dutch pictures of this class—

"Est via sublimis celo manifesta serena,
Lactea nomen habet candore notabilis ipse—"

that is, it presents a raised mound, which, together with the entire region, is called "lactea," as being admirable pasture for cows. The sunshine effect in this work is equal to the very best efforts of the artist, and the animals are painted with his usual finish and accuracy. This picture is pronouncedly Dutch in composition; the foreground being a green mound surmounted by a cow. The substantial life of the animal is extraordinary, she is tangibly relieved against the sky. The proposition of the picture is light, and the word of promise in the catalogue is not broken on the canvas. There are other animals, especially two sheep, the fleeces of which light up with admirable effect. The shred of landscape is pure in feeling.

No. 39. 'Interior of an English Cottage,' G. HARDY. Every brick in the floor is marked; it is a successful study in all but the white round the fire-place.

No. 41. 'Among the Lynmouth Hills,' H. J. TOWNSEND. A small picture, representing a romantic piece of scenery, the principal feature of which is the rocky bed of a mountain stream. The whole is united into agreeable composition.

No. 42. 'Sunday Morning,' T. CLATER. A cottage interior, with its inmates engaged in their devotional exercises. The head of the family, an aged man, is reading the bible; this is the best figure of the group. The composition is treated in the usual firm manner of the painter.

No. 43. 'Omnia Vanitas,' W. DYCE, R.A. A Magdalen, of whom only the head and bust are given; a skull is before her, and she looks upwards with much intensity of expression. The style of this picture is at once severe and elevated; it is a deduction from a pure source without the slightest indication of infirmity of purpose.

No. 44. 'A Mountain Stream,' H. JUTSUM. A small picture, richer in sentiment than anything we have seen by the same hand. The material consists simply of a thread of water flowing through its rocky channel—shaded in the immediate foreground by a group of trees, on the left of which are seen the distant hills where it takes its rise. An exquisite feeling pervades the colour and composition.

No. 48. 'A Portrait,' W. BOXALL. A half-length portrait of a boy; the head is executed with fine feeling; the features are full of animation, but the pose wants relief.

No. 53. 'Portrait of Sheridan Knowles,' W. TRANSCHELD. A life-sized figure, represented seated; the features are felicitous in their resemblance to the original.

No. 54. 'Portrait of Mrs. Fraser,' E. DUBUFE. The name and works of the elder M. Dubufe are well known in this country; he has long practised portrait painting with success in Paris.

This is a full-length, life-sized figure, by his son, representing the lady costumed in a pink silk dress of excellent taste, enriched by lace. The silk, as a study of material, is most perfect; and the features are painted with infinite care. This work is a beautiful example of the best style of the French school of portrait painting.

No. 55. 'Scene from Henry VIII.,' C. R. LESLIE, R.A. A composition from the fourth scene of Henry VIII. The king disguised, with a company of maskers and torch-bearers, enters and salutes Cardinal Wolsey, by whom the royal person is, of course, recognised without difficulty. The king leads Anne Boleyn, and these two impersonations occupy the centre of the grouping. The picture is distinguished by valuable points of this painter's practice, but the subject is by no means a grateful one.

No. 56. 'Sympathy,' J. WARD, R.A. The "sympathy" exists between a sleeping colt and its dam: the former lies extended upon the grass, while the latter stands dozing. This is the best picture that has lately been executed by the venerable painter.

No. 60. 'Amoret Chained,' W. ETTY, R.A. This is but a life-sized head and bust; there is nothing whereby to distinguish Amoret from Andromeda. It is highly felicitous as a display of flesh-painting.

No. 62. 'Portrait of Sir William Davy,' W. GUSH. A half-length portrait of an officer in military uniform. The figure is standing in an easy pose, with the left hand resting on a sword, and the right holding a plumed hat. The features are drawn with decision and firmness.

No. 63. 'Scene on the Clyde, the Kyles of Bute—Mountains of Arran in the distance,' W. A. KNEEL. This work is hung very high, but it nevertheless declares good quality. The river is introduced under the subdued light of evening, which brings the distant mountains in marked relief against the fading light.

No. 65. 'Portrait of a Lady,' T. F. DICKER. We find here the same good qualities which we have more than once praised in preceding works exhibited under this name. The lineaments are accurately drawn, and the skin textures are so successfully wrought as to appear as if they would yield to the touch.

No. 66. 'Portrait, Sir William Allan, R.A. That of a lady attired in black velvet, the depth of which material has enabled the painter to force the features into striking brilliancy.

No. 67. 'River Scene—North Wales,' F. R. LEE, R.A. The view is one that no artist could pass by unmoved. The centre of the composition is occupied by the course of a stream, in which the current is interrupted and broken by rocks, in a manner to afford valuable dispositions of relief. The banks of the river are screened by luxuriant foliage, which at a short distance closes the view. The execution of this picture is unusually careful; the water is distinguished by depth and good colour. The harmonies in this part of the work contrast in some degree with the unsubdued hues of the foliage.

No. 68. 'Old Age,' E. V. DOUGARD. This is a cottage composition, in which we see as principal, an aged man—one who has long lived on in "second childishness." The head is a careful study; the impress of extreme age being effectively made out.

No. 71. 'Portrait of John Bright, Esq. M.P.,' J. P. KNOTT, R.A. A half-length figure with features strikingly like the original. It is simple in style, the purpose being solidity of execution in the mask, an end which is sufficiently answered.

No. 72. 'Lear disinheriting Cordelia—in progress in fresco in the New Houses of Parliament,' J. R. HERRERT, R.A. In producing imitations of fresco by means of oil, we apprehend that the better characteristics of each are in some degree unavailable. This work therefore being in the feeling of fresco, must be considered as a work in that department of Art, although there is in the execution what could not be attained in fresco; to account for which it must be remembered that the fresco will not be so near the eye. Lear is seated on his throne, and occupies the centre of the composition; on his left stand Cordelia and Kent—before him kneel Goneril and Regan, and on his left are

Cornwall, Albany, and others. Cordelia has declared in favour of a division of her love between her father and her future husband, to which her father replies, swearing by all the "operation of the orbs"—

"Here I disclaim all my paternal care,
Propinquity, and property of blood;
And as a stranger to my heart and me,
Hold thee from this for ever," &c.

The old man's effort lifts a load of years from his frame; equally with his eyes and his lips he expels his daughter, while he presents his crown for equal division to his sons-in-law. The whole of the characters have been assiduously studied: ingenious expression would not more become the features of Goneril and Regan, than would a sinister aspect suit those of Cordelia. To the narrative every item of the composition is made to contribute in language so intelligible that the subject is at once declared without a title.

No. 73. 'Portrait of H.R.H. Prince Albert—intended for presentation to the University of Cambridge,' F. R. SAY. This is a full-length portrait, presenting the Prince in Academical robes. The ample draperies are relieved by a red curtain, and the dais upon which the Prince stands is also covered with red. The pose of the figure is easy, and the situation may be supposed to be that of addressing an assemblage.

No. 76. 'Portrait of a Lady,' D. MACYER. An abandon is communicated to the figure by representing the lady leaning against a table. The portrait is high, but the head seems to be carefully drawn and judiciously coloured.

No. 77. 'Mrs. Entwistle,' F. GRANT, A. Very agreeable in expression, and particularly rich in colour.

No. 80. 'Waiting for a Customer,' E. ARMSTRONG. A composition of figures in Italian costume, brought forward in the feeling of a foreign school. Two men, a woman, and several children are variously grouped in the picture, and so perfectly accurate is their nationality in costume and feature that they must have been studied with much care from marked types.

No. 81. 'The Wreck Buoy,' J. M. W. TURNER, R.A. This artist follows as nearly as he can the "good old plan" of Scott—that of selecting titles, which shall, merely as titles, convey nothing to the "courteous" reader either of the book or the picture. The spirit of the canvas is a rainbow effect at sea, and it is certainly the best of his late productions. When we lose sight of passages of objectionable execution, and these works are reduced to black and white, they are frequently more pleasing in such simple elements than in the compounded form of pictures. A variety of vessels are here distributed on the water, all more or less aiding the effect. On the left the sky is closed, and the immediate part of the picture lies in shade; the rain-cloud stoops upon the waters in a manner which renders it difficult to account for the rainbow. It is, however, there—the second in all its gorgeousness—yet again the contracted span of the arch is difficult to understand; but not so the chiaro-scuro, dispositions and depth, which are all eloquent in description. The nearest undulations are not sufficiently transparent to save the perspective from question. But let no man speak of the *beaux-arts* of this great artist, who writes on this canvas—

"—tell my friends,
Tell Athens, in the sequence of degree,
From high to low throughout, that whose please
To stop affliction, let him take his haste,
Come hither, ere my tree hath felt the axe,
And see me."

No. 83. 'Trusty Tomkins appearing before Sir Henry Lee,' C. LANDSEER, R.A. The subject is supplied by a passage in "Woodstock," beginning "As he spoke, the military preacher abandoned his leafy screen, and stalking forward," &c. The old cavalier, Sir Henry Lee, and his daughter Alice, are seated, and according to the text, Trusty Tomkins stands before them. The characters are rendered with so much accuracy that the source of the theme is at once evident.

No. 84. 'The Crochet Worker,' W. ETTY, R.A. The head and bust of a girl sedulously occupied according to the title. There is certainly great facility of execution in the work, but it is not advantaged by proximity to the eye.

No. 85. 'Charles Barry, Esq., R.A.,' H. W. PICKERSGILL, R.A. The figure is of the size of life, representing the subject in a loose morning dress. The features are distinguished by a vivacious expression and a striking resemblance to those of the eminent original. The work is remarkable for the absence of colour.

No. 90. 'Mrs. John Walton,' Mrs. CARPENTER. The lady wears a dress of crimson velvet, the depth of which, with the appropriate background, gives great power to the flesh tones. In execution the work equals some of the most prominent exhibited on these walls.

No. 91. 'A See-Saw,' T. WEBSTER, R.A. A plank having been adjusted across the bole of a newly felled tree, a mischievous butcher's boy has induced another boy of lighter weight to become his *vis-à-vis*, when he plays him the trick of keeping that end of the plank upon which the latter is mounted, in the ascendant, much to his confusion. His expression of apprehension is highly relished by the butcher's boy, and another who is present as a spectator. It is impossible that an incident of this kind could be more nicely rendered by any other hand. We hear, even at a distance, the wicked chuckle of the two elder boys, and equally distinctly the plaintive deprecation of the victim. The whole of the material of this beautiful production is brought forward with the most delicate finish.

No. 93. 'A Sister of Charity of Ravenna,' S. A. HART, R.A. This small picture exhibits the figure kneeling in a devotional attitude. She is attired in a white religious habit, that seems to have been studied with much care. The entire interest centres in the face, which is characterised by great beauty.

No. 100. 'Fireside Musings,' C. W. COPE, R.A. This is a small composition, showing a single figure, that of a lady seated according to the title. The costume is of a graceful form and medieval taste, but the accessories of the composition are modern. The head and hands are remarkable for the beautiful miniature finish with which they are painted. The figure is seen in an unbroken light; we think had this been modified, the work would have acquired force.

No. 101. 'The Wounded Greek,' A. COOPER, R.A. The distance in this picture is occupied by two contending hosts,—the conflict from which "the Wounded Greek" has retired. He is attended by two women of his nation, and his horse stands near this group. The incident is set forth with good taste, and reads well.

No. 102. 'Francis, the Son of William Beckford, Esq.,' J. SAINT. This, as a portrait, is one of the most original compositions we have lately seen. The boy is posed upon cushions in a manner widely differing from the commonplace of portraiture. The head is painted with much firmness.

No. 107. 'Life's Illusions,' G. F. WATTS. This is a large picture,—the title is illustrated by an allegorical essay, in which the vanity of human pursuits is pointedly shown, especially in one passage of the work, where a knight in panoply of plate-armour is careering after a bubble. He has arrived at the brink of the precipice to which the gaudy bubble has led him, and, Curtius-like, he plunges forward, though not with a motive so worthy. Others are driven by their various vanities to the dread brink; and on the left of the composition, and forming its principal feature, appears a female figure ascending. These impersonations have not the fear of the demons that accompany them, which operated upon the adventurer in the fifth *bolgia*, when in company with the ten. Their demon drives them on—they see

"—un diavol nero
Correndo, su per lo scoglio veniro.
Ahi quant'egli era nell'aspetto fiero
E quanto mi pareva nell'atto acerbo,
Con l'ali aperte e sovra i pie leggero!"

No. 108. 'The Forester's Family,' E. LANDSEER, R.A. This charming picture sets forth in the plainest phrase a beautiful passage of simple nature. This family consists of the forester's wife who has been cutting long grasses or fern, for the sake of which she is followed by a number of fawns that have, perhaps, lost their dams; she is also accompanied by her little boy, whose kilt, more emphatically than her own

attire, tells us that the incident is gathered from the Highlands. The boy carries on his shoulders the antlers of a stag with somewhat of grotesque arrangement. There is less of nice finish in the work than we observe in the productions, generally, of this painter; that is, the extremities of the figures are only marked. The colour of the whole is singularly sweet; the figures are relieved against an open landscape, composed of a piece of lake scenery.

No. 110. 'Study from Nature, near Reigate, Surrey,' G. E. HERING. A small picture, supporting the assertion of the catalogue. The view is extremely picturesque, and bears the impress of a truth which nothing but close study from nature could confer.

No. 113. 'Fortress at Orvieto, in the Roman States,' T. J. ELMORE. This is also a small picture, presenting an extensive view, bounded by the remote mountains. It is brilliant in colour, and remarkable for its dreamy tranquillity.

No. 115. 'Il Tempo del Carnevale,' C. LANDSEER, R.A. The subject is a girl looking from a window, whence, we may suppose, she views the crowd below. The features are expressive of fixed attention.

No. 116. 'A Study,' R. F. ABRAHAM. A small study of the head of an old woman, which is drawn and painted in very close imitation of nature.

No. 117. 'Coloured Study for Fresco in the House of Lords—Griselda's First Trial,' C. W. COPE, R.A. A small essay in colour; the cartoon is exhibited in the miniature-room. Griselda has cast herself on her knees before the empty cradle of her child who is borne off by a ruffian brandishing a dagger in his hand. The figures are few, but they individually contribute to the story in a manner which at once declares the subject. If the fresco is brought up to the brilliancy of this sketch it will be a work of extraordinary power.

No. 120. 'Portrait of the Infant Son of T. K. Hervey, Esq.,' F. STONE. A small head and bust, hung too high for close examination. It looks cold in colour, but the life-texture appears soft and yielding from the nicety of pencilling.

No. 124. 'View of Venice—Sunset,' C. BURTON. This picture is hung very high, but the effect seems to be realised with much success. On each side of the composition the palaces of the City of the Sea rise apparently from the water against the lighter evening sky. The materials are slight, but the effect is finely felt; beyond this nothing can be seen. We have, however, seen elsewhere pictures under this name which sufficiently satisfy us that the work is worthy of a place on the line.

No. 125. 'Dofia Chimene de Gormas—Cornelie's Cid,' F. NEWENHAM. This is a life-sized figure, and were it not for the severity of the expression, more of a portrait than a picture. It has, however, been assiduously studied.

No. 127. 'The Sirens,' W. E. FRASER, A. These three ladies are seated on the shore of their isle, singing to lure the luckless crew of some passing craft. Whatever may be their success with these coasting amateurs we know not, but it is signal with the throng of spectators now around them; none can pass their isle without stopping to listen. The centre figure is singing; she on the left invites the enchanted visitors, and the third addresses the spectator. The expression of the features is voluptuous, and the heads are altogether modelled with a fine feeling for the beautiful. The drawing of the figures is accurate, and their movement graceful; they are not idealised according to sublimated and improbable types—but warm and breathing realities, individualised from well-selected examples of living symmetry. The skin textures are warm, soft, and yielding, and with great care a distinct complexion has been given to each. The figures are placed on the open shore, close to the water's edge; the background rising into a distance is painted with much sweetness.

No. 130. 'A Dutch Calm,' E. W. COOKE. If the group of boats were on the right instead of the left, this picture would very much resemble, in composition, the small one in the Vernon Collection. This, however, is much larger, and the light upon the water is somewhat more

forced than in the other. The material is extremely commonplace, but it is impossible to praise too highly the profound tranquillity of the whole scene. The sails hang in idle indifference, not a whisper of the "felon winds" is heard; and the glassy surface of the tide is unruffled by a single ripple. The Dutch and their dirty water were never more worthily celebrated; the picture has only to be seen in Holland—then will the artist be immediately elected burgo-master of some place ending in *dam*.

No. 131. 'A Glade in the Forest,' T. CREWICK, R.A. From the nature of its composition the subject is of great difficulty, and this may be considered to be confessed by the artist himself, from the extreme care of the pencilling. On the right stands a group of trees, the leafage of which is described in a manner more light and feathery than we have before seen in these works. The masses are deep, judiciously broken, and harmoniously coloured, disclosing the season to be that immediately preceding the serene maturity of the leaf. In the more distant trees of the left there is little massing, the structure of the trees is shown, and the thinner foliage touched with much delicacy. This is, perhaps, the most finished of the painter's works.

No. 132. 'A Mother Praying to the Madonna for the Recovery of her Sick Child,' P. WILLIAMS. We see but few of the productions of this artist in consequence of his being settled in Rome; but of those that have of late years been exhibited, his present contributions are the best. This picture shows an Italian woman who, while holding her sick child, tells her rosary before an image of the Virgin. The work is extremely brilliant in colour, and is executed with a finish singularly careful, but in the face of the mother there is an absence of that kind of expression which should accompany earnest prayer. The title of another picture is "The Italian Mother," which is equally careful in treatment, and not less bright and harmonious in colour.

No. 135. 'Women Bathing,' W. MULREADY, R.A. This is a comparatively new genre—that is, the artist has never before, we believe, essayed the nude. The picture presents principally a half-length female figure with the back turned to the spectator: she stands nearly up to the middle in water, and other figures are grouped near her. When we remember the beautifully elaborate academy studies of the artist, they afford a key to the feeling of this essay. The outline is somewhat too severe in some parts, and the colour is not quite the outdoor colour of the nude. The distant figures are also in tone and colour equal to those of the principal, and this brings them up to the eye with equal power. The interest of the work is diminished by the absence of a face in the picture. We admire a well-painted back, but this picture will not be so highly appreciated as those of the Primrose family:—

"What, shall King Henry be a pupil still,
Under the surly Public's governance?"

This may not be, for we think the painter will not again paint the nude.

No. 139. 'A Royal Party at a Ferry,' J. W. GLASS. This is hung too high to be examined, but its general effect is that of a composition of much merit. The period is that of Charles I., who is himself present waiting with a party of followers, until the ferryman obeys the summons of one of his people, who calls him from the other side of the river. The costume has been carefully studied, and, as far as can be determined, the whole is distinguished by much spirit.

No. 140. 'The Right Hon. Sir Frederick Pollock, Lord Chief Baron,' F. GRANT, A. This portrait has been painted for the County Hall of Huntingdon. The figure is seated, wearing robes of scarlet, which in some degree overpower the colour of the face. The features are full of animated expression.

No. 141. 'Scene from Don Quixote, Part II., Chaps. 31 and 32. The Duke's Chaplain, after attacking Don Quixote for his Devotion to Knight Errantry, and Sancho for his Belief in his Master, reprimands the Duke for encouraging their Fancies, and leaves the Company in

a Passion,' C. R. LEBLIE, R.A. The quality of expression in which this painter excels is eminently shown in this work, which is a worthy continuation of the "genteel comedy" series that has won him the distinction he enjoys. It is more careful in detail than many that have preceded it, and there is not a face in the whole that does not contribute to the spirit of the scene. The incident takes place in a sumptuously decorated room, the tone of the enrichments of which being deep, affords abundant means of relief for the figures. The duchess is seated at a table on the left, and facing her is the duke, overcome with immoderate laughter at the grotesque transport of the chaplain, who is precipitately leaving the room with violent gestures, and features disturbed with anger. Don Quixote is on the right of the duke; he wears a red cloak, and has risen with excitement at the observations of the chaplain; Sancho is by his side—the same interesting and valuable person whose acquaintance we have already made on preceding occasions. He is as pungent as his own proverbs, a veritable stereotype of some Sancho that this artist must have ever about him. The duchess turns and looks after the chaplain, a ruddy and well-conditioned person, who is shaking the dust from his shoes with a violence that gives considerable movement to his robes. The decided manner in which this figure is placed upon the canvas clears up the whole composition into much brilliancy.

No. 143. 'Aliwal, an Arab charger, the property of Sir Henry G. W. Smith, G.C.B., and ridden by him at the battle of Aliwal,' A. COOPER, R.A. A small picture, presenting only the horse, which is drawn with a perfect knowledge of the distinguishing points of the varieties of the equine race.

No. 144. 'Helena,' C. L. EASTLAKE, R.A. This is a head and bust bearing the impress of that purity of style which characterises the productions of this artist. There is no aspiration after *το καλον* in its vulgar acceptance. The subject is derived from "All's well that ends Well," and the conception suggests the lines—

"—It were all one
That I should love a bright particular star
And think to wed it,—he is so above me,
In his bright radiance and collateral light
Must I be comforted,—not in his sphere."

This appears to be the text, for the realisation sets aside the succeeding dialogue that occurs between Helena and Parolles.

No. 149. 'Portrait of Her Grace the Duchess of Bedford,' C. SMITH. The figure is presented in profile but the head is turned so as to show the three-quarter face. The lady is standing, and wears the robes of a peeress, but the work is hung high, inasmuch that the detail is not discernible.

No. 151. 'Lugano,' C. STANFIELD, R.A. This is the town situated on the lake of the same name, the capital of Tessin in Switzerland. The place at a distance looks like a miniature city of palaces, but we are placed here on the brink of the lake at the entrance to the town, a position which at once dispels any such illusion. The houses run from left to right, with many a picturesque architectural gem sparkling in the retiring line; the whole shut in by mountains, which rise gradually from the water's edge. There are in the foreground boats, figures, and more movement than is seen there; but we would not have one object removed. The solidity, finish, and colour of the picture are beyond all praise.

No. 153. * * * E. W. COOKE.

"Thou hast the sunset's glow,
Rome, for thy dower,
Flushing the Cypress-tree,
Temple and bower."

These lines stand in the place of title to this picture, which presents a view of a portion of Rome, with the Tiber in the centre of the composition, on the right of which are seen the castle of St. Angelo and the Vatican. The time is evening, and the buildings tell in strength against the warm sky, which by the way is charged with clouds in greater number than we think is generally found over Rome. This is the best we have seen of the Italian subjects of the artist; it is a picture of great interest, but the comparison between these Southern subjects

and those gathered on the shores of the North Sea, is not a little instructive to the reflective mind.

No. 158. 'Portrait of Mrs. Thomas Todd,' C. BAXTER. A small head and bust. The features are qualified with beautiful colour, and are extremely vivacious and penetrating in expression.

No. 159. * * * F. R. PICKERSHILL, A.

"—Circe with the Syrens three,
Amidst the flowery-kirtled Nalades;
Who, as they sung, would take the prisoned soul,
And lap it in Elysium."

So says Comus of his witching mother, who is here the centre of the knot formed of her own kind—but we believe not a word of what Comus says of the society into which she was admitted—Ægle and her friends were company too good for her. Here, however, she is quickening even the sluggish waves with her "moist vows," and behind, a choir of nymphs are dancing under the shade of the trees. The figures are numerous, and disposed with good effect. In execution and valuable quality this work is much superior to others that have been exhibited by the same artist. In the treatment of the sky, and the objective, there is allusion to the enchanted isle of Circe. We humbly submit that by dispensing with this, the effect had been yet improved.

No. 166. 'Mrs. Clappole—Cromwell's favourite Daughter—on her Death-bed at Hampton Court, admonishing him to repent of his Sins and Guiltiness,' C. LUCY. In this composition the two figures are of the size of life. Mrs. Clappole is sitting up in bed, earnestly addressing her father, who is seated at the foot of the bed, on the left. Although we do not see the full face of Cromwell, yet the resemblance declares him at once. The artist describes him as a peculiarly rugged character, violently acted upon by an irresistible touch of nature, for in excess of emotion he covers his face with his hands. The narrative is clear in every passage, but the subject is perhaps better suited for a smaller canvas.

No. 168. 'Swanilda, accused of Crime, is exposed to be killed by wild Horses: she is innocent, and is caressed instead of injured by the Animals,' G. JONES, R.A. The same subject has, we believe, been exhibited by this artist as a drawing. It is now reproduced as a small oil sketch, in which Swanilda appears surrounded by the horses. It is spirited, and remarkable for fine colour. Near this hangs No. 173. 'A Sketch for an Altar-Piece,' by the same hand, composed from St. Matthew, chap. xxvii., verses 51 and 52, describing the miracles that attended the Crucifixion of our Saviour. This is also small, but admirable in colour and effect.

No. 169. 'Sun and Shadow,' R. REDGRAVE, A. This appears to be a piece of green lane scenery. The foreground is shadowed by trees, between and beyond which, we have glimpses of the sunny fields and the airy distance. It is one of the largest works of the class of subject we remember to have seen under this name. The masses of foliage are finished in a manner which seems to have been acquired by painting earnestly from nature.

No. 171. 'A Slide,' T. WEBSTER, R. A. Never upon canvas was such a Gordian knot of adventurous youth before tied. The slide immediately traverses the picture, and one of the sliders having fallen, many others have been precipitated upon him; some of whom are laughing, others remonstrating, and one is remarkable for the howl that he raises about his almost broken arm. The cry is still—"they come!" and many are dreading the fearful descent. There is less colour in the picture than in others of the artist, but in expression and description of boyish character there is no work of its class comparable to it. The composition involves nearly fifty figures in every diversity of pose; some extremely cold, others warm with the exercise of the slide. The sky is clouded, but it is, nevertheless, a bitterly freezing day; so cold that even in the sight of the smoke from the village chimneys there is some little comfort.

No. 174. 'The Stream at Rest,' R. REDGRAVE, A. One of those shaded passages of river scenery which this artist renders with such natural truth. The water is a dark and deep

pool, the proper home of some tyrant jack; it is shaded by trees and fringed with weeds and rank grass. The sentiment of the picture is charming, and the execution masterly.

No. 177. 'The Chevalier Bayard wounded at Brescia,' J. C. HOOK. He is extended upon a couch, and by him are seated the two ladies to whose charitable attentions he was much indebted for his recovery. It is an extremely graceful composition, rich in the charms of colour and character. The face of the chevalier resembles that of Francis I. in some degree; the features, together with those of the two ladies, are remarkable for life-like truth. In general colour the work is striking; the associations of hue support each other admirably.

No. 178. * * * *; W. ETTY, R. A.

"Gather the rose of love
While yet 'tis time."

A small picture presenting two half-length figures, a lady and gentleman; the former plucking a rose, the latter addressing her. This picture, although slight in execution and inferior to others on these walls, has still that in it which, by the professor of the Art, is recognised as the emanation of a master.

No. 179. 'Portrait of Shaw Lefevre, Esq.' J. WATSON GORDON, A. This artist possesses two enviable gifts,—he knows how to light his faces for the best effect, and has the power of realising that effect on his canvas. The head of this figure is most successfully endowed with thought and argument.

No. 180. 'The Eve of the Battle,' N. J. CROWLEY. A lady, surrounded with military appointments, prays for the safety of her husband or lover; the face is expressive of deep emotion.

No. 183. 'Mrs. Fraser Grove with a favourite dog,' T. M. JOY. This is the semblance of a very charming lady; a portrait subject, of which the excellent artist has availed himself with his usual skill and judgment. The work is admirably painted, the pose easy and graceful, and the expression very life-like. No. 146. 'Portrait of Miss Juliana Somerset,' is another work by the same artist, and is a production of considerable merit.

No. 186. 'Portrait of Halil Aga Risk Allah,' W. MADDOX. This is the likeness of a Turkish officer; he is presented standing in a pose of relief, and resting his drawn scimitar on his left arm. He wears the fez, and the rest of his costume is national; the head is a careful study, characterised by thought and inquiry.

No. 188. 'Sir Guyon (fighting for the Virtue of Temperance) under the Conduct of his Spiritual Guide, destroys the Enchantments that have tempted his Companions from their Duty,' T. UWIN, R.A. This is a large picture, the subject of which is not of the class usually exhibited under this name. The particular passage here illustrated is from Spencer:

"The constant pairs heard all
Yet swerved not, but kept their forward way
Through many covert groves and thickets close,
In which they creeping did at last display
That wanton lady and her lover lose,
Whose sleepie head she in her lap did soft dispose," &c.

Sir Guyon, who is panoplied in a suit of steel plate, having arrived in sight of the lady and her "lover lose," who is disposed according to the letter of the verse, contemplates them in a stooping attitude, his conductor standing by him. The light falls upon the more distant groupment—the two figures are canopied by a drapery raised by attendant Loves, a graceful and classical arrangement. A remarkable part of the picture is the armour of Sir Guyon, which is painted with extraordinary success. Every part of the composition abounds with pointed narrative, inasmuch that the allegorical argument is distinctly legible.

No. 189. 'A Gust of Wind and Rain,' A. W. WILLIAMS. This is a small landscape of extraordinary excellence. It is a river-side view, with a few pollard willows, on which the water the wind acts with perceptible violence. The sky is dark with driving clouds and rain; in short, the descriptive truth of the whole is beyond all praise.

No. 192. 'A Village Genius,' MISS J. MACLEOD. The scene is a cottage interior, in which appears

a boy in a red jacket, playing the violin to the delight of a wondering audience, composed of his grandmother, sisters and brothers. There are good colour and composition in the picture.

No. 193. 'The Ogwen Lake, North Wales,' F. R. LEE, R.A. A large picture, but not composed of the material usually selected by this painter. The mountains which rise from the water's edge form a principal feature in the work, as occupying the centre breadth of the upper part of the canvas. The immediate foreground is the rocky shore, which continues to the left until its importance is diminished by distance. The scene is susceptible of much grandeur of effect; but the artist prefers the simplest daylight phase. The water and lower portion of the work are substantially laid in, and serve by their force to throw off the more distant parts.

No. 195. 'Hethernett Church, Norfolk,' J. STARK. Of the church we obtain but a glimpse through the trees which rise immediately before us, on each side of the lane leading to the edifice. The perspective and chiaroscuro dispositions are striking features of truth in this picture, which has the appearance of having been carefully elaborated on the spot. The manner of the foliage and the breaks, which occur everywhere in it, are points that suggest comparison with the careless and ineffective manner of surface-painting, which prevails too much in leafage.

No. 196. 'The Free Church,' E. LANDSEER, R. A. This is a scene from the heather braes of the far north; a section of a Highland congregation, consisting of an aged herd, his equally aged wife, their daughter, and the other members of the family—two sheep-dogs and a terrier; and hence the freedom of this church. The freedom of the land, some, like the Mavis of Ayrshire, would interpret in another way.

"Scotland, my auld respected mither,
Tho' whiles ye moistify your leather, &c.
Freedom an' whisky gang thegither.
Tak aff your dram."

We may therefore accept this as an improved acceptance of freedom which since the days of Burns has "marched," as our French neighbours say. The dogs here have the place of honour; we are not sure that it is not intended they should be upon the table; however, they accompany the aged dame, while the old man stands without the pale of their society. The decorous conduct of the animals is most exemplary, and the expression of one (perhaps the sermon is long) is a triumph of Art. The head of the old man is a profession of deep devotion, and that of the old woman is beautifully painted in reflected light. We observe in the picture that the execution is much more free than we have been accustomed to see in the works of this artist. The head of the herd is a study of Rembrandtesque character.

No. 205. 'The Summons of the Conclave,' S. A. HART, R.A. This is a composition in which the figures are life-size. The title is literally rendered; the summons being conveyed to a cardinal by a monastic servitor, who waits the opening of the missive. There is a third person present, the secretary of the cardinal, but it is in the last-mentioned impersonation that the interest centres; his head is a fine study; he opens the letter thoughtfully, and his manner of doing so at once engages the attention of the spectator. The work is brilliant in colour.

No. 206. 'Venus and Adonis,' J. M. W. TURNER, R.A. A work that will bear comparison with the best of its class that ever emanated from the Venetian school. The artist has passed through many changes, having grown up to giant force in each. We never heard of him in a chrysalis state—do not believe that he ever was a fledgeling; no register of his birth is extant, and we have no faith in stories about his ever having made cheap water-colour drawings. His reputation has been high, time out of mind, and here is proof that he lived in the light of Giorgione, and was the friend of Titian and Paul Veronese. This is a landscape subject; Venus is lying in the shade on a bank, she is very badly drawn, but so much the better. Adonis holds his dogs in leash (these Veronese himself put in afterwards) and is taking leave. The trees were rubbed in by Titian and worked upon by Mr. Turner, and hence an invaluable

picture, the production of those days when he touched the lyric string with the appropriate sentiment—

"Τὸ 'Εἶδος τῆς Ἀφροδίτης
Μιμνήσκουσι βροττοῖσι καὶ θεοῖσι."
Πλάτωνος, ἠθικὰς."

Who would say that this picture was executed by the same hand, as, for instance, the other in this exhibition, or even those all-beautiful Venetian subjects. Thus in more than one way has he

"— gone forth,
Tried what his credit could in Venice do."

No. 207. 'The First Born,' C. W. COPE, R.A. This is a group of figures of the size of life, consisting of a child asleep on a bed, over which the father and mother stoop with affectionate solicitude. The face of the mother, lighted by reflection, is an admirable study.

No. 211. 'Salvator Roma's Studio,' C. STANFIELD, R.A. The title describes at once the picture. A composition of wild and rocky precipices, animated by groups of the fierce men who supplied models to the "savage Salvator." In the centre of the composition yawns a cavern, the home of Salvator, who stands, a boy, by the side of his dark abode sketching the picturesque and iron-clad figures of his friends, and the rugged features of the world they lived in. A brow of rock overhangs the cavern, which, with its feathery vegetation, is painted with infinite care. Beyond this the mountains rise into the region of snow, the entire scene being one admirably conceived in realisation of the subject.

No. 217. 'Sunborough Head, Coast of Zetland—with the French Corvette "Prevoyante" retiring from the Protection of their Iceland Fishery, August, 1847—The Fitful Head in the Distance,' J. SCHETKY. The picture is kept low in tone, with a view to forcible effect, and the result is attained. The water is well painted, and the ship is skilfully drawn.

No. 220. 'The Breakfast,' W. F. WITHERINGTON, R.A. This picture is of a character superior to those which have been recently exhibited under this name. It is a composition of rustic figures, the principal of which, a worthy example of an English yeoman, is occupied in the discussion of the "breakfast," which has been brought to him by his wife and children. His *salle* is the open fields, and his "state" a newly felled log of timber. The whole presents a picture of self-evident truth.

No. 224. 'The Interior of a Highland Inn,' A. COOPER, R.A. Two apartments are shown, the nearer is common to man and beast, as we find it occupied by a horse, goats, and other animals, together with human members of the family. In the other apartment are seen two sportsmen, refreshing themselves. It has the appearance of a reality.

No. 225. Portrait of Mr. Serjeant Thompson, late Recorder of Beverley, J. P. KNIGHT, R.A. This is a work of rare excellence, it is uncommonly powerful in effect, and singularly rich in colour. It will be classed among the best of the works of its author.

No. 233. 'Head of a Jew—a Portrait,' J. H. MILLINGTON. This small canvas has the appearance of being a work of some merit, but in consequence of the chilling of the varnish it cannot be seen.

No. 235. 'Interior of a Highland Cottage, from sketches made on the spot,' ELIZA GOODALL. A very small picture, charmingly coloured, and possessing the characteristics of high quality.

No. 237. 'A Peasant of Auvergne,' C. CHAPLIN. This is a small sketch of an old woman, broadly marked with the feeling of the French school. The figure is entirely unaccompanied, low in tone, but very forcible.

No. 239. 'Beech Mount, Merden Park, Surrey,' J. WILSON, Jun. The subject is apparently a section of a beech avenue, the foliage of which is uniformly low in tone. The ground is in shade, chequered here and there with sunlight. The following number is by the same artist, it is entitled "Stepping Stones, a Study in North Wales;" both of these pictures are productions of much excellence.

No. 242. 'The Cup found in Benjamin's Sack,' Sir W. ALLAN, R.A. A large composition, inter-

preting so literally the passages from the forty-fourth chapter of Genesis, that the story is at once declared. The steward, according to the order of Joseph, has pursued the children of Jacob, and the sacks being opened, the cup is taken by a Nubian slave from that of Benjamin, at the sight of which he appeals in a state of frenzy to his brothers. The steward and his attendants are attired according to the authorities which exist for Egyptian costume; the features are also moulded after national characteristics gathered from the reliques found in the valley of the Nile.

No. 243. 'The Countess of Zetland,' F. GRANT. A. The lady, dressed in black velvet, is seated resting her arm on the base of a column, holding a set of crochet needles in her left hand. The pose is graceful, and the general treatment of the figure unaffected. The features are painted with much brilliancy, and characterised by much sweetness.

No. 248. 'Harvest Ale,' A. PROVIA. A girl is here represented drawing ale from a butt; a simple subject, but the effect and manner are unexceptionable, and the composition of the lower part of the picture is masterly. In the upper part too much of the roof is seen.

No. 249. 'A Gleaner,' J. HOLLIS. A girl resting with the result of her day's labour. The face is animated in expression, bright in colour, and well supported by the hues of the draperies.

MIDDLE ROOM.

No. 251. 'The Forest of Arden,' F. H. HENSHAW. This is a large picture, but, nevertheless, it is too high to be satisfactorily examined. A screen of trees traverses the canvas from the left. The feeling of the work will remind the spectator of the Dutch landscape painters. It is qualified by depth, solidity, effective dispositions, and apparently much earnestness of execution.

No. 257. 'Evenings at Home,' R. ROTHWELL. A domestic circle, consisting of figures of the size of life. These are a lady and her children, the former reading to the latter. The picture is not, perhaps, so striking as others lately exhibited by this painter, but it is distinguished by much of the usual excellence of his works. It certainly is not an advance; we have looked in vain of late years for the fruit of which the artist's early career gave promise.

No. 258. 'Gramere,' W. F. WITHERINGTON, R.A. In this picture the sentiment of the verse is successfully rendered—

"O vale of Gramere! tranquil and shut out
From all the strife that shakes a jarring world."

Faithfully repeating the lights of the sky and the shades of the earth, the lake extends from the nearest section of the composition, leading the eye to the foot of the mountains which confine the view. The foreground is traversed by a gleam of sunshine forced into effective light by the strong tones by which it is surrounded. The poetic feeling prevailing throughout the picture is an expression of infinite sweetness.

No. 259. 'Old Friends,' R. B. DAVIS. These friends are a grey horse, a brown cob, and some fox-hounds. The animals are well drawn, but the picture is uniformly low in tone.

No. 260. 'Portrait of a Lady,' T. W. MACKAY. A small half-length, seated, of which the face is painted with much nicety of touch and sweetness of colour.

No. 262. 'On the Hills—North Wales,' S. R. PERCY. The nearest passages of this picture are laid in with a beautifully light and feathery touch. The sky is charmingly felt, and the impress of nature is perceptible throughout.

No. 263. 'Hunt the Slipper,' E. GOODALL. A picture which materially differs in many points from those we have been accustomed to see from the hand of this artist. The title is accompanied by a quotation from the "Deserted Village"—

"How often have I blessed the coming day,
When tidings lent its turn to play,
And all the village train from labour free,
Led up their sports beneath the spreading tree," &c.

The scene is one of extraordinary spirit, abounding with those youthful sunny faces which we find only in the works of this artist. A circle of young villagers is seated under the shade of "the

spreading tree," in the centre of which is the huntress of the slipper. The greater part of the composition is in shade, the highest light falling on the centre figure, in which is shown great spirit and action. The colours are thrown in with admirable effect, the warm and cool colours operating upon each other in every part of the circle. The aged figures are not less felicitous than the youthful of the party. The tree and the landscape parts are equally finished. On the treatment of the subject we venture one suggestion, and that is that its interest had been much enhanced with one figure more, an impersonation of him who loved the simple scenes of Auburn not less than those hilarious groups before us; of him, who writing in the first person identifies himself as much with the "Deserted Village" as any of its neglected primroses—we mean of Goldie himself—as a contemplative spectator.

No. 266. 'La Esmeralda,' W. GUNN. A life-sized half-length figure, beating a tambourine, and dancing, as we usually see the character represented. The subject is readily determinable.

No. 266. 'Lear and Cordelia,' H. LE JEUNE.

"Had you not been their father, these white flakes
Had challenged pity of them. Was this a face
To be opposed against the jarring winds,
To stand against the deep dread-bolted thunder?" &c.

Lear is extended on a couch in his tent, and Cordelia bends over him, gently touching his hair, as she soliloquises. The physician stands on the left, and the musicians beyond the couch. The features of Cordelia are an expression of the most moving tenderness, and the figure of the physician is a study of pure Attic taste. It is evident that the mind of the artist is deeply imbued with the essence of the antique, which cannot contribute truthfully in any extent to the person of such a play as this. The drapery of Cordelia is yellow; we may observe that had it been a suitable tone of red it would have told more harmoniously and brilliantly against the bluish-grey drapery of the old king.

No. 270. 'Three Versions of one Subject,' W. ERTY, R.A. These are three heads presented in the manner of the famous portrait of Charles the First. The studies are those of a female head, the centre full face is looking up, the others respectively in profile and three-quarter face. The lineaments of the centre head are interesting, but those of the others degenerate.

No. 273. 'Image-boys at a Roadside Alehouse,' J. COLLINSON. This composition is crowded with figures, of whom those of the Italian boys are the least conspicuous. The circle comprehends persons of all ages, busily canvassing Pío Nono, Joan d'Arc, Cupid and Psyche, Napoleon, and perhaps, Richard Cobden. The scene is rendered with much spirit, and the characters individually with becoming truth.

No. 277. 'Cattle returning from the Meadows,' F. R. LEE, R.A., and T. S. COOPER, R.A. This is a large canvas, presenting a scene partially closed on the right by a large tree overhanging a stream at which the cattle are coming from meadows on the left to drink. The leafage is painted with careful solidity and of a tone less lively than usual. The cattle have the benefit of all the skill and experience of the latter-named artist.

No. 278. 'A Friend,' J. F. DICKSEE. The interpretation of the title is, that the subject is a member of the Society of Friends. He is presented at full length, seated, the figure being circumstanced in such a manner as to give peculiar force to the head, to which also has been communicated a tone of thought that at once challenges the attention of the spectator. It is a work of a very high degree of merit.

No. 279. 'Sycamore Trees—a Southerly Wind,' W. E. DIGHTON. This picture is evidently the result of earnest study, but it is hung so high as to place it beyond the reach of examination. The effect of the wind upon the trees is realised with much felicity.

No. 282. 'Rotterdam,—An October Morning,' J. HOLLAND. This appears to be the best of the pictures of northern subjects that have lately been treated by the artist; but we must express surprise at the place to which a picture of this class should be raised.

No. 284. 'Drawing for the Militia,' J. PHILLIPS.

The subject is one affording a wide field for diversity of incident and the development of striking character; of its susceptibilities the artist has abundantly availed himself; the canvas is thronged with figures, the scene being a Town Hall or Court House, wherein the authorities are assembled on the left, while the right is thronged with a variety of appropriate characters. A striking incident is the operation of measuring the men, and the most important personage in the circle figures in this quarter. This is a burly recruiting-serjeant who is tailed and powdered in the military fashion of the beginning of the present century. The picture is a decided advance in what we have hitherto seen exhibited under this name—it displays more depth of thought—a greater command of the means of characteristic description than any other work we have seen exhibited by the artist.

No. 285. 'The Temple of Female Fortune,' with the *Acqua Felice*, W. LINTON. The claim of subject lately adopted by this artist and his manner of treating it, is much more felicitous than those which have hitherto appeared in his works. The ruin is seen on the left, whence a deep shade traverses the scene, the distant mountains rising into light. A greater value, we think, would have been given to the deeper tone if it had been more transparent.

No. 286. 'The Duet—Andante con moto,' F. STONE. The scene is a section of a modern drawing-room with a small society, principally young people, habited in the taste now prevailing. The duet is played by two young ladies both seated at the same piano, whose easy movement sufficiently marks the "Andante." Every part of the picture is remarkable for refinement and finish.

No. 288. 'A Study from Nature,' J. S. RAVEN. A small picture, presenting an open foreground immediately bounded by a screen of trees. The treatment of the material is a sufficient evidence of the truth of the title.

No. 290. 'The Destruction of Jerusalem by the Romans under the command of Titus, A.D. 71,' D. ROBERTS, R.A. A stupendous work of Art—it must have been in contemplation for years. The local knowledge of the artist has supplied him with the scenery around Jerusalem, and the city has been laid out and the superstructure raised according to plans of its ancient state; but the labour and study necessary to such a process with such a result, displays a power to which in this kind of composition no limit may be affixed. A collation of the composition with the acknowledged dispositions of the best authorities, would prove an interesting examination, but we have not the space to do justice to the picture in this way. The spectator overlooks the city on the side of the temple, and from a point which shows its extent. The siege was carried on from the 14th of April until the beginning of September, and the particular time represented seems to be after the capture of the fortress Antonia. A portion of the Roman forces occupy the near heights, and thence operate upon the devoted city, which is fired in several places. The picture cannot we think be less than twelve feet in length, and no portion of this large field is without its particular interest. It is a production which can never be surpassed in interest, and is the greatest work of the painter.

No. 291. 'Portrait of Mehemet Ali,' T. BRISTOCKE. This picture, besides its merits as a work of Art, which are considerable, has much to interest; it is the latest portrait of one of the most remarkable men of the age. The artist has been for some time resident in Egypt; this picture supplies proof that he has not been an idler there; that he has not impaired the reputation he had acquired previous to his travels.

No. 292. 'The Old Waggon Office—View in Kent,' G. A. WILLIAMS. A small picture seemingly well executed, but placed too high for inspection.

No. 296. 'Heavy Weather—Riding on a Lee Shore,' J. W. CARMICHAEL. A ship riding with the loss of topmasts, and almost among the breakers; a signal of distress flies in her rigging. The description is very circumstantial, inasmuch that we are all anxiety for her fate. We pray that she may hold her own till the turn of the

side. The sea-pieces of this artist are always admirable, because always true, no living painter more happily combines portraiture (in shipping) with the picturesque.

No. 299. 'Scene from the Lady of the Lake,' A. JOHNSTONE. The Douglas has just separated Graine and Roderick, with these words—

"— Chieftains forego!
I hold the first who strikes my foe;
Madmen forbear your frantic jar,
What! is the Douglas fallen so far?" &c.

he is now standing between them. With reference to the other two, Douglas is an elevated conception. The spirit of the description is fully realised in the scowling monaces with which the foes regard each other. On the left are Ellen and Margaret, and, retired from these groups, sits a harper, beautifully effective in treatment, and contrasting powerfully in his repose with the discord of the principal figures.

No. 302. 'A Summer Evening on the Thames,' W. A. BRUNNING. The view resembles the riverside scenery a little above Chelsea. The water of the middle distance is judiciously painted.

No. 303. 'Benjamin West's First Effort in Art,' E. M. WARD, A. As the early history of West is so well known, this story, we need scarcely say, is that of his drawing from his sister's child when desired to watch while sleeping in her cradle. We accordingly find little West earnestly kneeling to his work, using, instead of a pencil, a pen and ink. The door is open, and Mrs. West is seen in the garden plucking flowers. To those who have read the life of West even carelessly, this picture will at once suggest the source of the subject. All the components are justified by that propriety which characterises the works of the artist; no young painter is a more assiduous student of nature, and none have laboured more successfully to combine sentiment with truth.

No. 304. 'A Quiet Bend of the Thames,' A. W. WILLIAMS. The material may be gathered from the title, but the manner of bringing the objective together merits a longer description than we can give. It is a small work, presenting the view under a clouded aspect; the feeling of the picture cannot be too highly praised.

No. 306. 'A Dance of Nymphs and Satyrs,' S. A. HART, R.A.

"Meanwhile the rural ditties were not mute:
Tempered to the oaten flute
Rough satyrs danced, and fawns with cloven hoofs,
From the glad sound would not be absent long." &c.

We have waited long for a subject from *Lycidas*, the most perfect imitation of classic verse in our language; and, with respect to its sentiment, there is nothing so tender in the Eclogues of Virgil,—nothing so entirely elegant in the Greek minor poets. Every line is suggestive of teeming imagery; but our artists generally do not read for themselves, and the selection of the theme in this case is indicative of independent research. A dance of satyrs and nymphs is not a new subject, and, if we remember the great ones who have dwelt upon similar compositions, it will be understood that there is no room for valuable originality. In a scene like this there is little choice between spirit and grace, the former must be the prominent characteristic, as it is here. The picture is large, and every figure has been brought forward with elaborate care.

No. 307. 'Portrait of the Right Hon. Lord Rollo,' J. WATSON GORDON, A. The composition of this work is original and effective. The relief of the head exemplifies the desirable qualities of substance and roundness.

No. 308. 'Loch Scene on the Newton Marshes—Dartmoor Hills in the distance,' W. WILLIAMS. A bright daylight effect, painted with much sweetness.

No. 309. 'Mr. Serjeant D'Oyley,' J. SANT. Portrait of an elderly gentleman, in which the head is one of the most successful studies we have ever seen.

No. 311. 'Isabella,' J. E. MILLAR. The works that have been exhibited under this name have already drawn forth unqualified eulogy at all hands. This picture is not less worthy of praise than any of those that have preceded it, and these are few, for the author of the work is a young painter, but already rich in

reputation. The picture differs in style from its predecessors, inasmuch as it is a pure aspiration in the feeling of the early Florentine school. The subject is from Keats's poem, that passage describing the feelings of the brothers on discovering the mutual love of Isabella and Lorenzo, who

"Could not long in the self-same mansion dwell
Without some stir of heart, some melody;
They could not sit at meals, but felt how well
It soothed each to be the other by."

The composition, with all the simplicity of the old painters, presents two rows of persons seated at tables, all for the most part seen in profile, and there is no more shade than is demanded for the drawing, the relief being effected by opposition of colour. The figures are crowded, but this is a characteristic of the period to which the work points. Upon the whole the picture is an example of rare excellence and learning; the artist arrives with apparent ease at a result which others, with old reputations, have been vainly labouring for half a life-time to acquire. The picture is, perhaps, on the whole, the most remarkable of the whole collection; it cannot fail to establish the fame of the young painter.

No. 312. 'Autumn,' T. S. COOPER, A. The season is illustrated by the brown and harmonious hues of a sheep pasture, with two or three animals of the black-faced race lying immediately under the eye. The fleeces are painted with a success equal to that of the very best productions that have ever been exhibited under this name.

No. 313. 'Shipwrecked Smugglers,' H. P. PARKER. A group of two are concealed under the cliffs on the sea-shore, where they have been wrecked. The picture is small, but one of the most successful produced by the painter.

No. 316. 'The Farm-Yard,' Mrs. H. ARNOLD. An actual transcript of the scene, painted with much skill and judgment.

No. 318. 'Daniel Defoe and the manuscript of Robinson Crusoe,' E. M. WARD, A. Robinson Crusoe was written by Defoe after he had been a political writer for thirty years, and even after he had been stricken by apoplexy. His reputation had however no effect in procuring him a publisher—the manuscript went the round "of the trade"—subject to the fate of "Waverley," and a score of other immortal works, the history of which is patent. We see here poor Defoe receiving his manuscript (which, by the way, is too small for the first part of Robinson Crusoe) from a lounging puppy, seated at a desk—no doubt young Quarto, who is bound in silk, but "not lettered." This appears in the outer shop; while within we see old Quarto in a suit of plain uncoloured Russia, bowing to a noble authoress who offers him her manuscript, which he receives with pleasure. The subject, like all those of this artist, is judiciously selected, and the satire circumstantially carried out. It is the work of a high mind; there is no bordering on caricature; yet, as in all the productions of the artist, it is as pungent as usual.

No. 323. 'Portrait of the Rev. Edward Rice, D.D., Head Master of Christ's Hospital,' T. H. ILLIDGE. This gentleman is presented in robes, relieved by a dark-red curtain. The arrangement of the picture judiciously fixes the attention on the head. As a resemblance the lineaments are highly successful; indeed, as a whole, the work may be classed among the most successful of the painter's productions. It is intended for the Board Room of the Royal Free Hospital, Gray's Inn Lane.

No. 324. 'Rienzi vowing to obtain Justice for the Death of his young Brother, slain in a Skirmish between the Colonna and Orsini Factions,' W. H. HUNT. We have this year seen more essays in the manner of early Art than we have ever before remarked in the country within so short a period. Of this class is the picture now noticed, and it is perhaps more austere in its denials than any of the others we have observed. The locale appears to be a public road, where we see the youth lying on a shield whereon he has been borne. Kneeling by the body, for he is already dead, Rienzi breathes his vow of revenge, and how he kept it is matter of history. As an imitation of the works of the early Italian schools, the picture is admirable, but it must be remembered that it adopts the weaknesses of the period

to which it recurs. The figures and their costume approach very nearly those of the fresco compositions which represent certain of the guilds of Florence on the cloister walls of one of the monasteries of that city. The work is, however, assuredly that of a man of genius; if he be young (we have not met his name before) he is of a surety destined to occupy a foremost place in Art.

No. 325. 'Lago Maggiore,' C. STANFIELD, R.A. This view is taken on the waters of the lake, which extend under the eye until they reach the distant shore; this rises into the mountains that shut in the horizon. On each side, the buildings at different distances are most advantageously employed as points of light. In the near part of the picture appears a boat with figures, as a vehicle of colour. The water is, as usual, charmingly toned.

No. 326. 'The Fountain—a Scene at Mola di Gaeta,' P. WILLIAMS. The fountain is on the right of the composition, shaded by the rich luxuriance of the "gadding vine." There are several female figures in their holiday attire engaged in carrying and drawing water. The water-jugs borne upon the head as here seen (also the Oriental manner of water carrying) afford opportunity for graceful composition. The picture is very highly finished, and charming in colour; it is, indeed, one of the most meritorious works of the collection.

No. 327. 'The Death of Gelert,' R. ANSELL.

"Hell-bound! by thee my child devoured,
The frantic father cried,
And to the hilt his vengeful sword
He plunged in Gelert's side."

This is a painful story; the father holds his child while vainly caressing the noble dog that in his agony licks the hand that has slain him—the dead wolf lies on the floor. The figures are of the size of life, and the general effect is good; the dying dog is a beautiful and touching picture, painted with singular accuracy.

No. 331. 'Near Miori—Gulf of Salerno,' C. STANFIELD, R.A. The principal object here is an old tower situate at the water's edge, and hence the eye passes at once to the mountainous ridges which occupy the right of the composition. The left opens to the sea, which surges on the rocks in a heavy volume. The old machicolated tower is a most substantial representation; among the nearest objective lies a brass gun on a worn-out carriage; one of those items which appear from time to time in the works of this artist, marked by the most extraordinary *finesse* of execution.

No. 332. 'Consulting the Astrologer,' H. N. O'NEIL. Three figures enter into this composition—two ladies and the astrologer—the last being on the right reading the star of one of the ladies, who, in alarm at what she hears, grasps the arm of her companion. In every part of this picture the most elaborate execution prevails; of the features and the hands it may be said that they are too much refined upon. The draperies and accessories all share the same care. The narrative is clear and pointed.

No. 333. 'At Bait—a Roadside Scene,' H. B. WILLS. A small picture of very ordinary material, as the title declares, but it is painted with knowledge and good execution.

No. 334. 'Artists demanding a Night's Lodging at a Convent,' L. SMITH. A small picture showing the interior of the entrance to the monastery, which is kept in shade, so as to give great value to the sunlight admitted by the opening of the gate.

No. 336. 'Viscount Hardinge on the Field of Ferozshahur,' &c., F. GRANT, A. We have seen exhibited elsewhere a picture from a sketch similar to that which supplies the background to this work, in which Lord Hardinge appears accompanied by his two sons, one acting as aide-de-camp, the other as private secretary, and Col. Wood his military secretary. The figures are small; the resemblance to Lord Hardinge is very accurate.

No. 338. 'On the Ladder,—Derbyshire,' W. WEST. On each side of the water-course the rocks rise abruptly, inasmuch as to form a passage of scenery, romantic to a degree. The subject has been judiciously selected, and it is brought forward with much success.

No. 339. 'On the Tiber—Porta Portesia at Rome,' W. OLIVER. The principal features of this composition proclaim themselves, even at a distance; the picture appears carefully painted.

No. 342. 'Sabrina in the Hall of Nereus,' C. ROLT. Poor Sabrina! Her Majesty's commissioners for the embellishment of the new Houses of Parliament, have been instrumental in calling her too often before the curtain. But we love these hacknied subjects, because variety makes them so difficult. There is, however, some justifiable originality here, but it is by no means gentlemanly in Nereus merely to—

"—rear her lank head,
And give her to his daughters to imbatho
In nectared lakes strewn with asphodel."—

and then retire to his chair in the corner. The composition is spanned by an arch, beneath which appears the water and a group of nymphs, secondary to those occupied in the foreground with Sabrina. In the composition there is too much parallelism of line, and there is a deficiency of beauty in the heads. The merit of the work is its conception.

No. 343. 'A Stream in the Hills,' T. CREWICK, A. The current, tranquil and apparently shallow, passes on the left, without addressing the eye as the conspicuous feature of the composition, which rises from the immediate foreground, piling mass upon mass with picturesque confusion. The whole is seen under shade, and although the subject is of the class usually painted by the artist, it is not one of his most felicitous efforts.

No. 344. 'An Incident in the Life of Benjamin West, afterwards President of the Royal Academy,' C. COMPTON. This is the second version of the subject we have observed in this exhibition, and is here literally rendered according to the spirit of the passage selected. It is a fine and very agreeable conception of the incident; the grouping exhibits much skill, and the minor details are all carefully finished.

No. 347. 'Hampton Court,' G. HILDITCH. A small picture, showing the garden front of the palace at some distance. The edifice is represented with extraordinary care, but the effect of the picture is marred by the overbearing tone of the near trees.

No. 348. 'Garden Scene,' J. D. WINGFIELD. This is also a view of the palace of Hampton Court. We cannot but consider the subject ungrateful, but it is here treated with much sweetness.

No. 349. 'Coming of Age,' W. P. FRITH, A. This majority occurs *Temp. nos. dom. Elizabeth Regina*, and the rejoicings are participated by some sixty persons. The scene is the narrow limit of the court-yard of an ancient mansion or castle, and we see the young lord, on the steps of the entrance to the right, receiving the hearty cheers of the assembled tenantry and retainers. He is accompanied by his father and mother, his grandmother is placed upon a chair near him, and at the foot of the steps is the family solicitor, a very business-like figure, announcing, from a legal document, to those who choose to listen, the prospects of the young lord. A bullock has been roasted whole in honour of the memorable occasion, and wine and ale flow in abundance. The variety of the characterism brought forward displays uncommon resources, and the solidity of execution prevailing throughout the entire work renders it in this important respect superior to every thing that has preceded it from the same hand. Mr. Frith amply maintains his position, and establishes his right to the honour not long ago conferred on him.

No. 354. 'The Holy Family,' W. OLIPHANT. This, as far as can be seen, is an imitation of the Giotteschi. Perhaps the picture may be too far removed from the eye to declare its valuable points, but we cannot see any good purpose in reference to a period so remote.

No. 356. 'Colly Dogs,' E. LANDSEER, R.A. They are placed upon a heather bank on which their master also has been seated, having left his bonnet and bible in his place. He is still in sight of the dogs, for the attention of one of them is directed to him. The picture is as usual charming, but we observe less finish in the works of this year.

No. 357. 'The Awakened Conscience,' R. REDGRAVE, A. "Look not thou upon the wine when it is red—when it giveth its colour in the cup," &c. The subject is from the twenty-third chapter of Proverbs, and is of course treated allegorically. The scene is an open landscape, in which is seen a man admonished by an angel. The wine cup is by his side, he looks at it with a shudder. The subject is original, and treated with great perspicuity.

No. 359. 'Rotterdam,' A. MONTAGUE. A small picture showing the canal, with the cathedral as a principal object at the extremity. The sky presents a delicate atmospheric expression, and the general effect is forcible.

No. 361. 'Pêcheurs des Côtes de Flandres,' A. COLIN. A small picture in which is introduced a group of figures, according to the title, but the arrangement and poses are too much those of a *mise en scene*. The manner is firm.

No. 362. 'Gipsy and Child,' C. DUKES. In pictorial quality this is the best picture that has ever been exhibited under this name. The skin textures are brilliant and mellow in hue, and well supported by the other parts.

No. 363. 'Mill on the Ogwen River—North Wales,' F. R. LEE, R.A. This stream is an inheritance of the painter; it affords associations of material equal in interest to anything even in the most vaunted regions. The mill is on the left, and the water-course passes it in descent, the stream being broken by numerous rocks. The effect is that of unqualified daylight.

No. 364. 'Rhodope, the Greek Cinderella,' C. LANDSEER, R.A. This incident in the life of Rhodope is given by Ælian, who says, that while she was bathing, an eagle made a descent and bore off one of her sandals, which, having carried to Memphis, he dropped into the bosom of King Psammeticus as he was administering justice. The beauty of the anecdote excited his admiration, and having caused Rhodope to be brought to him, he married her. The picture describes the simple incident regarding the slipper; the eagle to the astonishment and terror of Rhodope and her attendants carries it off. The passage is a remarkable one, and it is here rendered with striking perspicuity.

No. 365. 'A Fresh Breeze,' J. WILSON. A small picture, the treatment of which is limited to an expression of the title in the simplest form. We have therefore only a breadth of sea, on which is seen a boat making way under the "fresh breeze," which is realised with great truth of effect upon the water.

No. 366. 'Esquisse sur la Mort de l'Archevêque de Paris—June 1848,' E. DELFOSSE. This is by no means an agreeable subject for a picture, and, if painted at all, could only be executed as a link of a public historical series. There are but few persons present. The wounded man is tended by insurgents and others, the objective of the surrounding locality being veiled in smoke.

No. 367. 'Brook Scene with Cows,' J. DEARMAN. A small composition of the utmost simplicity, but coloured with much sweetness.

No. 369. 'Banditti at Cards,' J. H. VAN DER LAAR. The figures are small, but the picture derives value from its depth of tone. Two bandits are playing, they are sitting in profile, and, as spectators, some of their companions are introduced, but they are in deep shade. The chiaroscuro is perhaps artificial, but it is very forcible; it is borrowed from examples of the Italian school. The picture is careful in execution.

No. 371. 'Passing Showers,' T. CREWICK, A. This is an entirely open scene, in which a windmill appears in the near part of the composition, whence the eye passes over a wide expanse of country to the lower sky. There are two masterly results attained in the foreground of this picture; these are, the wet appearance of the ground, and the management of the light, showing that there is a clear portion of sky, not seen in the picture but reflected upon the ground. The rain cloud on the left is instanced with the most impressive effect. Fuseli, if he were living, would not approach this picture without his great coat and umbrella.

No. 372. 'The Destruction of Idolatry in England.—Coffin, the High-priest, on his conversion

to Christianity, destroying the idols of his former worship, in the presence of Edwin, the Saxon King, A.D. 625,' G. PATTEN. This is a very large composition, of which the principal figure, the High-priest, is mounted on a war-horse, and directing the destruction of a statue on the right. The king with his court, and Paulinus with his attendants, occupy the left as spectators of the work of demolition, which is directly effected by the friends and agents of the High-priest, who wield their axes in a manner that nothing, save a stone, could long withstand. The scene of this event, according to Sharon Turner, is a locality a little to the east of York, which in Bede's time was called Godmundingham. The subject is interesting as an important step toward the establishment of Christianity in this country.

No. 376. 'The Children of George Smith, Esq.,' Mrs. W. CARPENTER. Two little girls, the one semi-nude, the other dressed in white. The picture is distinguished by that excellence which we have so often had occasion to eulogise in this lady's works.

No. 378. 'Subject from Tristram Shandy,' A. ELMORE, A. The passage here illustrated is "Leave we then the breeches in the tailor's hands, with my father standing by him with his cane, reading him, as he sat at work, a lecture upon the *latus clavus*," &c. Thus we have the tailor seated at his window receiving instructions from the old gentleman according to the title of the text. In this picture both heads are remarkably fine—that of the tailor possesses refinement enough for a deeply reading student; and in the other, which is seen in profile, we have seldom seen a more vivacious appeal. This picture is executed in a manner entirely free from affectation; the figures are well rounded and forcibly lighted.

No. 380. 'The Dessert,' J. C. MEYER. A small picture, modelled in every thing on the works of the genre painters of the northern schools, as Metsu and Terburg. It shows two ladies in ancient costume, one of whom is offering to a little dog a piece of biscuit. The picture is low in tone, but the dispositions are judicious.

No. 381. ' * * *,' F. S. CARY. The subject of this picture, to which there is no title, is a nun reading at a window. The head and bust only are shown; the face appears in reflected light, and is painted with a perfect apprehension of this effect. The study is highly successful.

No. 382. 'Othello's First Suspicion,' J. C. HOOK. Othello, overcome by conflicting emotions, has covered his face with his hands—

"I will deny thee nothing;
Wherein I do beseech thee grant me this,
To leave me but a little to myself."

The concern of Desdemona is impressively rendered, she regards Othello with painful surprise, and stoops by his side unable to penetrate the source of his affliction. The pose of neither figure admits of grace or dignity, but the character and circumstance point at once to the subject.

Nos. 383, 384, and 385, P. F. POOLE, A. These numbers refer to three compartments in one frame, forming altogether a work of considerable magnitude. The subjects are from "The Tempest." 'Ferdinand declaring his love for Miranda' occupies the compartment to the left. The scene is before the cell, and Ferdinand and Miranda are seated, while Prospero stands in the shade listening to their conversation, but he is too near to support the idea of concealment; a strong light falls upon the figures from without. The subject of the principal compartment is 'The Conspiracy of Sebastian and Antonio,' the particular point being the frustration of the plot by Gonzalo awaking. The *persona* of this scene are, besides Sebastian and Antonio—Alonso, Gonzalo, Adrian, Francisco, "and others;" but by a license, we find ladies among the sleepers. The two principal figures occupy the centre of the composition, the others are disposed in sleep on the green sward, and Ariel descends to the ear of Gonzalo. In colour, the figures, sky, and all the components are very powerful, and the manner of relief forcible to a degree; but there are in the drawing peculiarities, which here and there

strike the eye. The subject of the right compartment is 'Ferdinand and Miranda discovered by Alonso at the entrance of the Cave playing Chess.' This picture we venture to prefer to the others, the union of parts is more perfect; nevertheless, the series is uniform in qualifications of a very high order.

No. 387. 'Plough Horses startled by a Railway Engine,' Miss J. WEDDERBURN. This is an extraordinary subject for selection by a lady; it is, however, treated in a singularly substantial and spirited manner.

No. 389. 'Auld Robin Gray,' A. M'INNES.

"When mournful I sat on the stone at my door,
I saw my Jamie's ghost—I could na think it he,
Till he said I'm come hame, my love, to marry thee."

Jamie accordingly presents himself to the young wife of Auld Robin Gray at the door of the cottage, and this is all that can be distinctly seen, for the picture is distant from the eye. It appears, however, to be as carefully touched as the works of this artist usually are; and might have extorted from common honesty a better place.

No. 391. 'Hessian Girl and Cows,' J. W. KEYL. The composition of this work is skilful; the girl drives two cows down a descending road, which brings them in relief against the shade of a bank. The heads of the animals are admirably painted; inasmuch as to make the landscape look crude and neglected.

No. 392. 'The Solitary Pool,' R. REDGRAVE, A. We have, hitherto, seen no figure pictures by this painter; the observation, however, does not escape us from any indulgence of the wish that there should be one silvan subject the less. This is a pond of clear water, surrounded and overshadowed by trees; the haunt of the painted king-fisher, for the smallest of *piscatores* is the only sign of life we have in this luxuriant nook. Like other similar works of the painter, this seems to have been closely studied from nature; the water is deep and full of beautiful reflection, and the leafage is worked out with much freshness of colour.

No. 393. 'Scène d'Intérieur,' E. DELPOSSÉ. This picture is entirely in the feeling of the Dutch school, and without effort at originality.

No. 395. 'A Nook on the Coast,' H. J. TOWNSEND. The subject is evidently rendered literally from nature; it consists of a section of a rocky cliff on the sea-shore covered with brambles and weeds, which are all accurately made out. The view extends to distance, observing the line of the cliff, and forming on the whole a highly profitable study.

No. 397. 'Innocence and Guilt,' A. RANKLEY. The contrast is shown at public worship in a country church, in a section of which we see a portion of the congregation, consisting, on the left, of the girls of the charity school; the centre is occupied by various figures, chiefly elderly women, and on the right we observe in an open pew two persons,—both young, habited in the extremity of fashion, that of the latter part of the last century. We presume that it is between the demeanour of the lady (one of the two figures) and the earnest devotion of the humble worshippers, that the comparison is to be drawn; she is making some idle remark to her companion, and to attract his attention tapping him with her fan. As an illustration of the title the composition is, perhaps, obscure; but in every other quality it is admirable. The chiaroscuro has been studied with the best results, and the drawing and execution are unexceptionable.

No. 401. 'Sunshine and Showers—A Sketch in the Meadows,' H. M. ANTHONY. The components are of the simplest class, serving only to demonstrate the effect. The sky is charged with a heavy black cloud, represented with singular truth. The whole of the near composition is in shade, while the distance is lighted up by sunshine. Freedom and firmness are the characteristics of the execution. The work is another satisfactory proof of that high ability by which the name of the artist has already been made famous.

No. 403. 'The Village Schoolmaster,' F. BROOKS. This is the famous disputant of "The Deserted Village"—

"In arguing, too, the pastor owned his skill,
For e'en though vanquished he would argue still;

While words of learned length and thundering sound
Amazed the gazing rustics ranged around," &c.

His "argument" is addressed to the pastor, and his positions are supported by earnest gesticulation; the *vis verborum* is all on his side, and his opponent has the appearance of admitting himself to be worsted. The others who perfect the group are a knot of villagers, listening with the wonder ascribed to them in the text. They are assembled under one of the trees that Goldsmith describes, every figure being brought forward with the utmost attention to detail; but the work had been infinitely better with greater depth of shade.

No. 404. 'Sandpits,' J. LINNELL. This work is a triumph of art; it is one of the purest gems that the English school has ever produced. The elements are of the most ordinary kind, but their beautifully compact disposition constitute the charm of this kind of simple material. The point of view is from a descending road, on the right of which are the sandpits, with much broken ground. Beyond this we are met by the middle region, whence the eye passes to a distance, enchantingly touched and brought up with incomparable sweetness to the sky at the horizon. From long practice the artist has acquired a perfect mastery over transparent colour; it has never before been used to this extent with such perfect success. We cannot conceive anything more brilliant in landscape art than this picture.

No. 405. * * * J. GILBERT. There is no title to this work, but the subject is from the second part of "Don Quixote," showing how 'Master and Man alighted from their beasts and seated themselves at the foot of the trees.' Sancho is already asleep, but the gadding thoughts of the knight keep him awake; we see him in profile, his head tells against the fading light of the twilight sky. In considering this picture together with others that we remember by the artist, the comparison is incontestably in favour of the present production—a work of very high merit.

No. 406. 'The Cuirassier's Forge at Caen—Normandy,' E. A. GOODALL. For a blacksmith's shop, this interior presents the most picturesque association we have ever seen. It appears to be the remains of a church; on the right of the picture the light is admitted through a lofty Gothic window, and in the centre rises a large column, beyond which are perceptible the remaining arches of the edifice. A military blacksmith is working at the anvil, surrounded by the circumstances of his craft, all painted with exquisite nicety. The picture is admirably lighted, and every part of the work is wrought with the utmost care.

WEST ROOM.

No. 407. 'Wise and Foolish Builders,' G. HARVEY. The scene is on the sea-shore: the foolish builders, a company of schoolboys, having constructed their walls of sand within high-water mark, their edifice is destroyed by the rising tide. Another set erect their structure beyond reach of the waves, but the picture is so high that the manner of the execution is not discernible. It is, however, needless to say that the work is one of very great merit; it is a production of the chief painter of the Scottish school of Art—a school not second to that of London—it is his only contribution to the Academy; and it is quite unnecessary to state that the excellent artist and highly esteemed gentleman was not likely to forward to the Exhibition a work unworthy of him to send, or of his brethren in Art to receive. Last year, it will be remembered, Mr. Harvey's most exquisitely beautiful work—"Life's Bubbles"—was placed in the Octagon Room; this year his fate is a degree worse, for he stands above the door of the first (and consequently the worst) of the three rooms, just above where the crowd enters. Is it possible to believe that this is either the result of accident, or of a conscientious opinion that Mr. Harvey's picture demanded no better place? Mr. Harvey holds a rank far too elevated to render this effort to "damn" him at all dangerous: he is beyond the reach of "envy, hatred, and malice;" but the public have a right to complain of insult—conveyed by injustice towards one

of the most popular painters of the age and country.

No. 413. 'The first pair of Trews,' R. M'INNES. It may be perhaps necessary to explain that this is a Highland subject, and that the title, *Anglice*, alludes to the substitution of the dross of the Sassenach for that of the Gael. We are therefore introduced within the residence of the tailor, who is measuring a fine youth of fifteen or sixteen who has hitherto worn the kilt. The father of the boy is present, and to him the tailor's wife proposes the national beverage as refreshment. The work is remarkable for its high finish, but we contend that with some modification of the light which prevails throughout the work, the effect had been improved.

No. 414. 'Autumn,' G. LANCE. This picture is somewhat larger than the compositions hitherto usually exhibited by the painter, but the same elegant taste prevails in it that distinguished the long and gorgeous series on which his enduring reputation is founded. The principal object is a basket which is filled with fruits in variety, all painted with surpassing truth.

No. 416. 'On the frontier of Holland,' C. ADLOFF. The material is simply a tower surrounded by water, presented under an aspect of winter. The water is frozen, and skaters are assembled on the ice. Thus from these few words of description it will be understood that the composition is essentially Dutch—it is not so much the colour, but it is the minute elaboration of the picture that attracts attention. Microscopic Art cannot be carried further.

No. 417. 'The Shade of the Beech Trees,' T. CRESWICK, A. The immediate foreground is shadowed by two groups of beech trees, one on the right, the other on the left. The ground is almost uniformly in shade, inasmuch that it is difficult to suppose that the sun's rays could be so effectually shut out. A very few spots of light are admitted, which acquire from the circumstances of their introduction a dazzling power. In the meadow beyond we see the outside sunshine in all its breadth.

No. 418. 'Preparation,' G. LANCE. This large picture is a pendant to one already noticed; the canvas is covered with a profusion of fruits and flowers in "preparation" for a banquet: the flowers and some other components exhibit rather firmness than finish.

No. 419. 'Happy Hours—Italy as it was,' W. D. KENNEDY. The subject of this rather large picture is a kind of *fête champêtre*, held in the environs of some Italian city. The scene, like many sites round Rome, affords a glimpse of a church or loggia towering above the houses. The figures are numerous, some in the light, others in the shade of the trees, all introduced in a variety and ease of pose which sustains the movement and describes the inter-communication of the figures. The costume seems to be a *mélange* of different periods—the sixteenth and seventeenth centuries. The picture displays all the high qualities which distinguish the productions of the artist. It is original in style, charming in colour, and remarkable for clear and spirited execution.

No. 420. 'The Crafnaut Mountains—North Wales,' J. DANBY. A passage of scenery so full of truth as to seem to have been painted on the spot. It is a green mountain solitude, into which the intrusion of any ordinary animated being had been an impertinence. The material is of a kind that is continually painted, but we rarely see it brought forward with such a feeling.

No. 428. 'Buck Washing—on Datchet Mead,' J. CLIFTON. The affectation of this title had better have been spared: the subject is a realisation of Falstaff's description of his being thrown into the Thames at Datchet Mead. The buck-basket is held by two stout fellows, who turn Falstaff out of it into the river. This picture is remarkable for its drawing and elaborate finish—the basket itself is a marvel of patience.

No. 434. 'Evangeline in Church,' C. LUCY. The subject is derived from the verse of the American poet Longfellow—

"Many a youth as he knelt in the church and opened his missal,
Fixed his eyes on her as the Saint of his deepest devotion."

The picture renders most literally the descrip-

tion of the two lines. Evangeline, the principal figure, as she kneels conspicuously apart from the rest of the congregation, is the observed of all observers. The point of the picture is at once determinable.

No. 438. 'Lago Maggiore,' J. D. HARDING. The point of view is admirably selected for the effective association of objective. The immediate right of the picture shows a small part of the shore, near which is a boat and some figures, and far over the blue waters of the lake we see the Isola Bella, that "pyramid of sweets ornamented with green festoons and flowers." The picture is beautiful in colour, the boat and figures tell powerfully in the near part of the composition, and the cool hue of the water throws off with striking effect the lighter and warmer objects. This is one of the most judiciously selected views of the lake we have ever seen.

No. 441. 'Dover from the Canterbury Road,' J. DANBY. The view seems to be taken from the road just above the village of River. The material is of the utmost simplicity, but much interest is communicated to it by harmony of composition and the finely felt gradation of the distances.

No. 443. 'The Return of Ulysses,' J. LINNELL. A large picture, presenting a powerful effect of sunlight. The scene is a little bay, having an outlet in distance to the open sea. A single galley, with her sails yet unfurled, floats near the shore, from which Ulysses is removed

"—hod, and all
That furnish'd it; he still is thrall
Of all subduing sleep—"

There is no other incident, the utmost care of the artist having been to force the light. The picture as a composition, without immediate reference to nature, is not so attractive as other productions of the painter.

No. 445. 'Romance,' E. V. RIPPINGILLE. The title is accompanied by a stanza from "Poetical Scraps by the Painter."

"There is a region boundless as the sky,
A thought-created world exhaustless, rife
With beings that know no decay, nor die,
But ever fresh and young continue life," &c.

The subject is idealised in a sylvan composition, containing one nude female figure extended by the side of a gushing rivulet. It is graceful in pose, elegant in proportion, and in colour such a hue as the human skin would acquire by exposure. The whole is harmoniously rich in colour, and in feeling it reaches the essence of the title.

No. 447. * * * E. ARMITAGE. The subject of this picture is derived from the story of Gilbert Becket, who was made a prisoner in Palestine while fighting for the cross. After two years' captivity he was released by the daughter of his captor, who had conceived a devoted attachment to him. She followed him to London, and we find her here after a fruitless search through the streets, resting by chance at the door of Becket's house, and exposed to the taunts of a crowd of children that her dress and appearance has attracted round her. In the features of the principal figure there is a deficiency of beauty, and this in some degree deprives her of the interest which should attach to the character. The picture wants depth and a greater proportion of shaded parts, but in all else it is a work of great merit, very broadly marked by the peculiarities of the French school.

No. 448. 'St. Peter and St. John healing the Sick,' E. U. EDDIE. This is a large composition, showing the apostles on the left, and near them groups of those who seek relief. The figures of Peter and John are placed together, and stand too much apart from the others for that compactness which should distinguish a subject of this kind.

No. 459. 'A Stormy Day—Scene in Surrey,' T. J. BORNE. The greater part of the breadth of the canvas is occupied by a road, the parallelism of which is not advantageous in composition. A storm cloud lowers upon the distance, that is graduated in a manner to produce a very powerful representation according to the title.

No. 460. 'The Glen—Chudleigh—Devon,' J. GENDALL. An upright composition in which is

presented, with good taste, a passage of landscape gardening of very romantic character. The foliage is painted with extraordinary care.

No. 463. 'The Maids of Alcyna—The Enchantress endeavouring to tempt Rogero,' F. R. PICKERSGILL, A. The subject is from the "Orlando Furioso," and its treatment is a spirited deduction from the text. The knight wears a cap-à-pied suit of plate armour, and mauge the temptation of the nymphs who attend him, he urges his charger forward at a rapid pace. These three figures are qualified with a lightness necessary to fitting rapidity of movement; they are graceful, well-drawn, and are circumstanced so as at once to declare their mission.

No. 465. 'The Old Hall at Stiffkey, near Wells,'—Built by, and once the Seat of, Sir Nicholas Bacon, Knight, Lord Keeper of the Privy Seal to Queen Elizabeth, H. BRIER. The ruin is seen at a little distance; it shows in its architecture the taste of the sixteenth century. In the near part of the view flows a stream crossed by a bridge, and upon the further bank is concentrated the strongest light of the picture, and thence the tones are graduated with a perfect mastery of chiaroscuro. The picture is very firmly painted and charming in colour.

No. 471. 'Lady Macbeth,' A. ELMORE, A. She listens at the door while soliloquising—

"Hark! pence!
It was the owl that shrieked; the fatal bellman
That gives the stern 'st good night. He is about it:
The doors are open."

The upper part of the figure is in shade; the lower part being lighted up. The face is expressive of the conflict going on within, but the features are, perhaps, somewhat too heavy. The manner of the work is characterised by much firmness.

No. 472. 'On Hampstead Heath,' G. STANFIELD. The material consists of a pool with ducks, a screen of trees, a low bank, and a section of a cross-road; but the dispositions of light and shade give great value to these simple components. The execution is careful throughout.

No. 473. 'Launce's Substitute for Proteus' Dog,' A. L. EGG, A. The subject is found in the fourth scene of the fourth act of the "Two Gentlemen of Verona." Launce brings back a bulldog, the animal having been substituted for another committed to his care as a present to Mistress Silvia. The figures are numerous and have been carefully studied; the execution is less marked by manner than that which we have been accustomed to see.

No. 474. 'Malvolio in the Sun practising Behaviour to his own Shadow,' J. C. HORSLEY. The affectation of this figure is a very just conception of the character; it is, indeed, scarcely possible that it can be exaggerated in this respect. Maria, Fabian, Sir Toby and Sir Andrew are in the background, but they are brought too forward. Malvolio is scarcely alone. The figures are painted with great brilliancy.

No. 488. 'Mozart's Last Moments,' H. N. O'NEIL. Holmes's "Life of Mozart" supplies the subject. The great master is on his death-bed taking the alto part in the Requiem which was sung by friends assembled round him. The death of a great musician is sufficiently obvious, but it is, perhaps, not so clear that the dying man is Mozart.

No. 489. 'The Outcast of the People,' J. R. HERBERT, R.A. The passage illustrated is the 58th verse of the 9th chapter of St. Luke. "The foxes have holes and the birds of the air nests, but the Son of Man hath not where to lay his head." The scene is a rocky wilderness, and the time deep twilight. The Saviour is presented near the centre of the picture, seated on a piece of rock; his eyes are cast down, and the expression of his features is that of profound sorrow. The deep blue sky is studded with stars, and the moon, in her first quarter, sheds from the left a subdued light upon that side of the figure. We cannot help comparing the manner of the execution of this picture with that of "Lear;" this picture has all the depth that the oil vehicles can afford. The subject is original; and in treatment it is endowed with a sentiment profoundly touching.

No. 492. 'Portraits of the younger Sons of

the Earl of Burlington,' J. LUGAR. Two boys grouped with a pony; they are drawn and painted with much neatness. The character of the heads is very much that of the Cavendish family.

No. 497. 'Academy for Instruction in the Discipline of the Fan—1711,' A. SOLOMON. This elaborate composition is suggested by a letter in No. 102 of the "The Spectator." The ladies, distinguished by variety of personal qualifications, are seated round in readiness to receive their lesson from the professor who is now addressing a lady on the right remarkable for embonpoint. The costumes are admirably painted, and the professor is a grotesque of some pretension.

No. 498. 'Moonlight off the Reculvers,' C. STANFIELD, R.A. The spectator looks from the sea along the coast towards Margate; in the near part of the picture is a small portion of the sand; whedron lies a piece of drift wood with nails painted with all the nicety whereby the artist gives such importance to these trifles. A ship has apparently just brought up, and at a little distance, partially shaded by a cloud, is a hay-barge, and beyond her another craft. The distant objective is too definite; the manner, however, of the work has all the usual excellence of the artist.

No. 499. 'On the Monte Colma, above the Lake of Orta, looking towards the Alps of Monte Rosa,' G. E. HEHNE. The principal object in the foreground is the niche, with a statue of the Virgin; and beside this a fresco of the Descent from the Cross. The lake lies below on the right, bounded by the distant mountains. The view is judiciously selected, and its execution renders it, perhaps, the best picture ever painted by its author.

No. 500. 'On the Conway, North Wales,' J. BARLAND. A small picture showing the stream flowing between banks covered with trees. The subject appears to have been carefully studied from nature.

No. 505. 'Haddon from the Bowling-Green Avenue,' E. J. NIEMANN. The scene is nearly closed by trees, which are painted with great firmness of touch; very little is seen of the Hall; the effect is that of deep twilight.

No. 508. 'Frost Scene, Evening,' C. BRARWHITE. These subjects are painted by the artist with a better development of quality than any other which he exhibits. The picture is a faithful representation from nature.

No. 512. 'Evening Scene in the Highlands,' E. LANDSEER, R.A. The subject is very similar to that of "The Challenge." A stag appears in the immediate foreground, the shore of a broad lake, on the other side of which, but in the water, is another—each being observant of the actions of the other. With the exception of the tops of the distant mountains the whole is in deep shade, laid in with a mixture of some transparent brown colour, in a manner different from the usual clearly marked style of the painter.

No. 514. 'The Blackberry Gatherers,' P. F. POOLE, A. A group composed of a girl, and a boy carrying a child, circumscribed in a nook closed in by wild vegetation. The principal figure is tall and her feet appear too small, but the head is an admirable study, as is also that of the child; the skin textures look carefully stippled, but the dresses are treated with freedom. It is rarely we see so much interest given to a subject so common-place.

No. 517. 'Bianca Capello,' J. C. HECK.

"The young Bianca found her father's door;
That door so often with a trembling hand,
Shut—then so lately left ajar,
Shut—"

Bianca and her lover have just stepped out of a gondola, they stand upon the steps of the palace, and she is wrung in agony at finding the door closed. Her lover urges flight, and the result of his persuasion is well known. These two figures are made out with fine feeling, they have been carefully studied according to the tenor of this oft-told tale.

No. 524. 'The Rising Mist,' T. S. COOPER. An effect seen in mountainous countries; the foreground is a sunny cattle show, the composition being closed by the forms of the high mountains

seen through the thickening mist. The description is full of natural truth.

No. 531. 'Morning on the banks of Zurich Lake—with Pilgrims embarking on their way to Einsiedeln,' F. DANBY, A. The descriptive power of landscape art cannot be carried further than we find it in this picture. On the right is the place of embarkation forming a part of a dark mass—trees, houses, and other material lying between the eye and the light, and consequently rendered with all the depth which is given to shade in the works of the artist. The lake opens in breadth immediately before the spectator, and there lies the charm that operates so powerfully upon the sense. A boat with pilgrims is making way across—the substance of this mass throws off the filmy air, through which, as a medium, we survey the retiring water and the remote shores of the lake. The light and atmosphere of this part of the picture have never been surpassed at any period of the history of painting.

No. 535. 'Family Jars—Study of Still Life,' J. D. CROOME. An original association, well grouped and painted with much firmness.

No. 538. 'The Wolf Slayer,' R. ANADRELL. The figure and animals are, as they are always represented by the artist, of the size of life. The scene is a rocky lair in the mountains, where the hunter seems to have challenged his dangerous game. He grasps one wolf by the throat, and his uplifted axe is about to descend upon the animal's head. The wolf had no chance, his skin is now a trophy in one of the wooden halls or huts in some nook below the Urals. The other is engaged by two dogs until their master can bring his axe to bear also on her. The composition is singularly spirited; the drawing of the animals is a result of long and laborious study.

No. 544. 'The Quiet Lake,' T. CHESWICK. This is like a passage of Welsh Scenery. The entire breadth of the lower part of the canvas is occupied by shallow water and a portion of the shore lying in shade which extends to a cliff crowned by trees, beyond which the filmy light breaks upon the distant trees and cliffs with an enchanting effect; the intermediate water both in light and shade is lustrous and transparent.

No. 547. 'A View on the Blackwater, near Fermoy—Ireland,' CAPT. J. D. KING, H. Taken from a point which shows the winding shores on both sides covered with verdure. There is great truth in the representation, and for pictorial quality the subject has been well selected.

No. 549. 'The Holy Sepulchre,' J. SEVERN. The composition is according to the twentieth chapter of St. John. There are two angels seated at the tomb; one is intended to represent the angel of the Crucifixion, the other the angel of the Resurrection. The women are descending to the tomb followed by a mourning train. There are in this picture many points of high excellence. The composition is ingeniously devised to contribute to the awful solemnity of the subject.

No. 550. 'A Forest Village,' J. STARK. Like all the works of the painter, these houses and trees bear the impress of productions which no experience could improvise.

No. 554. 'Portrait,' L. W. DREARNE. That of a lady, but treated with a license which few portrait painters dare allow themselves, being lighted by reflection. The head is a skilful study.

No. 560. 'The Crimple Valley Viaduct, near Harrogate—Yorkshire,' J. D. HARDING. The perspective extends to distance from a roadside point of view, which affords a foreground broken and diversified with trees and other valuable objective. The viaduct traverses the picture retiring from left to right—now in light, now in shade under a passing cloud. The subject is extremely difficult of treatment; it may have been proposed as a *tour de force*—be that as it may, in colour and descriptive truth it is a production of rare excellence.

No. 564. 'Vue de Gènes—embarquement de l'Amiral Doria,' M. T. GUDIN. The artist is a distinguished marine painter of the French school. We see here very little of the city of palaces, being placed upon the beach which bends round from the right. It is an effect of sunshine

described with the usual felicity of the painter in all such essays, but the detail cannot be seen.

No. 566. 'Arthur and Egle in the Happy Valley,' J. MARTIN. The subject is suggested by Sir Edward Bulwer Lytton's 'King Arthur.'

"'Tis morn once more."

Such is the argument of the picture, and the solemn light, just sufficient to show the dim forms of near and distant masses, is distributed by a hand conscious of power. But all "happy" influences have been overlooked; the place is a wilderness of rocks, and the lake that is set in the midst of them is a Stygian pool. Arthur and Egle are two figures on the left of the picture. With the exception of an intensely blue sky, there is no exaggeration of colour in the picture; in the conception there is much sublimity, and the terms of the narrative are appropriate and earnest in description of a scene of desolation, for the voice from the earth drowns the singing of "the prophet race of the cold stars."

No. 567. 'Portrait of the Countess of Shrewsbury, Waterford and Wexford,' T. MOGFORD. A small three-quarter-length figure, representing the lady attired in black, and standing in a pose of relief on a terrace overlooking the sea. It is painted with the utmost nicety of finish.

OCTAGON ROOM.

We observe that this year spaces on each side of the window are left vacant, upon, we presume, the principle that it is better to reject pictures entirely than to give them that "bad eminence."

No. 576. 'Isaac of York in the Vaulted Chamber,' J. A. HOUTON. He kneels as about to unlock the heavy iron-guarded chest in which he keeps his treasure. A lamp is on the floor, which affords the only light admitted into the picture. The head of the figure is too large, but the effect has been sedulously studied.

No. 577. 'A Daily Scene in Bunyan's Prison Life,' W. O. HARLING. The drawing of the extremities of the figures is imperfect, but the dispositions of light and shade are judicious.

No. 579. 'Portrait of the Rev. Oliver Raymond,' W. EWART. A small full-length figure, relieved by a dark background composed of trees, and of a depth which gives great emphasis to the head.

No. 581. 'On the banks of a river—Medway,' A. GILBERT. A small round picture, in which appears a row of pollard willows, and between these we have glimpses of the water. The picture is characterised by the masterly execution of the artist.

No. 586. 'Portrait of Tavish M'Taviah, a Highland fox-hunter of Inverness-shire, with his pack of dogs,' T. WOODWARD. He is seated on a rocky mountain side surrounded by his dogs. The work presents valuable qualities; the dogs especially are successfully drawn.

No. 589. 'A Sandy Road at Red Hill, Surrey,' G. E. HERING. This is a beautiful passage of simple nature. The road seems to be nearly on the crest of an eminence, whence is afforded an extensive prospect of the rich country below. Patches of fresh verdure are associated with the bright hue of the road, offering in the nearest site an unqualified contrast of natural local colour.

No. 592. 'Trout Fishing,' J. PEEL. The scene is a work in a rocky stream, closed in by a screen of trees: the water is still too red for trout fishing. The picture displays knowledge of good pictorial quality.

No. 594. 'Soldiers Surprised by a Party of Indians,' R. HANNAH. Some boys playing at soldiers are solicited for alms by one or two poor Hindoos. The picture is full of material, even inasmuch as to embarrass the legibility of its point; but the figures and every accessory are drawn and painted with accuracy and firmness; still we must observe that the perspective is not intelligible, a circumstance to be regretted, since the work is distinguished by great originality and decision of manner. It is a work that undoubtedly ought to have had one of the places of honour, instead of being thrust into this hole.

No. 601. 'Group of Flowers,' W. H. GILLER. Hollyhocks of various colours, drawn and painted with much accuracy and freshness.

No. 602. 'A Vase of Flowers,' EDITH AGRAMAN. The arrangement is relieved by opposition to a red curtain: the flowers are selected and painted with much taste.

No. 607. 'Portrait of George Mackenzie, Esq.,' W. CRAIB. A small full-length, representing a Highland Laird in the costume of his clan. This work is rather a picture than a portrait, the principal figure grouping with that of a lady seated near. It is placed high, but it is obviously painted with much decision, and the colour is extremely fresh and brilliant.

MINIATURE ROOM.

No. 614. 'Portrait of F. Crase, Esq.,' T. F. DICKER. The quality of drawing in this head evinces that kind of artistic power which possesses a perfect mastery of expression. The vitality of the features is beyond all praise.

No. 628. 'Enamel Portrait of the Hon. Mrs. Watson, from a Sketch by G. Woodley, Esq.,' W. ESSEX. This work and another by the same artist, 'A Portrait of Lady Nugent, after Lawrence, display the utmost excellence of enamel-painting; the latter work, especially, is a production of rare merit.

No. 676. 'Portraits,' MRS. M. GILLIES. Two figures, a lady in black and a child, painted in oil with a singularly minute finish.

No. 707. 'John Dixon, Esq.,' T. CARRICK. The figure is seated, holding a newspaper; the head is brought forward with great brilliancy by a dark background. The great power of this artist is evidenced in every part of the work, and this year, it is to be observed, that his life-colour is warmer, more mellow than we have ever seen it before. He exhibits also miniatures of 'Mrs. Graham,' 'Lieut.-Col. Hood,' 'George Mould, Esq., Mrs. Mould, and their Son,' &c., &c.

No. 722. 'The Wife and Family of H. W. Eaton, Esq.,' R. THORNBURN, A. This is a large picture, for such it may be called, of several figures, a lady and children, together with a pony, all circumstanced in a landscape composition. It is eminently marked by that unapproachable excellence which ever distinguishes the works exhibited under this name. This is a reminiscence of Reynolds and Gainsborough. Other works by the same hand are 'The Earl of Macclesfield and his Grandson,' 'Lady Elizabeth Lawley,' &c.

No. 731. 'Brooch Miniatures of Georgina Flint and Emily Montague,—Niece and Daughter of the Hon. Mrs. Spencer Montague,' MRS. V. BARTHOLOMEW. These minute works are admirably adapted for their destined purpose; they are two heads of children, charming in colour and remarkable for *finesse* and delicacy of touch.

No. 736. 'Mrs. Henry Moore,' W. KOLLEY. A miniature possessing, in a high degree, the best qualities of this department of Art.

No. 768. 'Portrait of Mrs. Marshall,' SIR W. NEWTON. In colour and manner this work very much resembles oil-painting; it is one of the best we have seen by the artist, who also exhibits portraits of the 'Right Hon. Sir G. Clerk, Bart., of John Clarke, Esq., &c.

No. 774. 'Sir Robert Merton, Bart.,' C. COXEN. The head in this miniature is distinguished by a palpability and roundness rarely attained; it is life-like in colour and accurate in drawing.

No. 776. 'Her Grace the Duchess of Marlborough, Lady Louisa Spencer, and Lord Almaric Churchill,' SIR W. C. ROSE. This composition we had an opportunity of noticing while in progress, on the occasion of its exhibition at the Institute of British Artists. It is a charming production, abundantly exemplifying the colour, drawing, expression, and elegant taste, in which this eminent artist stands alone. Other works now exhibited are portraits of 'His Grace the Duke of Marlborough,' 'Mrs. Sigismund Rucker,' 'Oswyn Cresswell, Esq., and Son,' &c.

No. 796. 'The Lord Bishop of Worcester,' T. RICHMOND. This work is in oil, treated like a water-colour drawing: it is successful as an example of the artist's peculiar manner.

No. 808. 'John J. Calley, Esq.,' E. D. SMITH. A work remarkable for the vitality communicated to the features, as also the colour, which so admirably supports the living expression of the face.

No. 897. 'Water-Colour Portrait of William

Essex, Esq., W. B. Essex. Rather a large drawing, showing the head made out with great care, and yet with a freedom of execution extremely valuable in this department of Art.

No. 900. 'Subject from Isaiah—Design for a Fresco,' G. F. WARRS. A red chalk drawing of charming feeling; it is a small figure composition, reminding the spectator of both Correggio and Raffaele.

No. 903. 'Cartoon of Griselda—painted in Fresco in the New Houses of Parliament,' C. W. COPE, R.A. A small oil-colour sketch of this composition has already been noticed.

No. 916. 'The First Voyage,' W. MULREADY, R.A. One of those beautiful red and black chalk drawings which are exhibited from time to time by this painter. The story is of a child who was permitted to sail in a wash tub.

No. 908. 'Algernon, fourth son of Mr. and Lady Caroline Turner,' J. S. TEMPLETON. This is a chalk drawing on tinted paper; the head is brought forward with great power.

No. 931. * * * G. JONES, R.A. A chiaroscuro sketch in the free and effective manner of this artist. The subject is the secret interment of some of the Colonna family. No. 938 by the same hand is 'The Battle of Meane,' an outline drawing showing unexampled patience.

Other productions of much interest are—'Whalley, Lancashire—looking over Ribblesdale from the grounds of John Taylor, Esq., at Moreton Hall,' J. D. HARDING; 'Mr. Edmond St. John Mildmay,' J. DEMAUSY; 'The Viscountess Jocelyn,' JAMES SWINTON; 'Portrait of Mrs. Valentine Bartholomew,' JAMES SPERLING; 'A Portrait,' MRS. HENRY MORELEY; 'Portrait of the Hon. Miss Caroline Dawson,' J. HATTEY; 'The Lady Caroline Leigh,' W. EGLEY; 'Mrs. Mowatt, Emily Anne Scott, The Hon. Frederick Petre,' W. WATSON; 'A Letter from Australia—a family group,' C. BARLES, &c. &c.

In this room also are two very beautiful imitation cameos by Miss M. A. NICHOLLS, and some oil pictures of a degree of merit which entitles them to a better place. If there were not works infinitely inferior to them occupying some of the best positions on the walls of the other rooms, this fact had not struck us so forcibly. As it were no compliment to signalise the works of artists of talent as thus disgraced, we forbear enumerating them, in the hope of seeing their productions perhaps on a future occasion more worthily considered.

In the ARCHITECTURAL ROOM are also some oil pictures and water-colour drawings of great merit, but many of them are distant from the eye, inasmuch as to render description difficult. Of these we may mention—'Roslyn Chapel,' S. READ; 'Mill on the Medway,' E. WILLIAMS, Sen.; 'The Skirts of the Common,' H. J. BODDINGTON; 'A Vale in Kent,' H. JUTSUM; 'The Withered Elm,' J. M. YOUNGMAN; 'Near Gisborough—Yorkshire,' J. PERL; 'Coast Scene—Evening,' J. WILSON; 'Skirts of a Common,' E. C. WILLIAMS; 'Bamborough Castle—Northumberland,' W. C. SMITH; 'Retirement,' W. LINTON; 'Venice,' J. D. HARDING; 'Landscape and Cattle—Evening,' E. J. CORRETT; 'Inverness on Loch Lomond,' W. WEST, &c.

SCULPTURE.

No. 1196. 'Marble group, a Nymph of Diana taking a Thorn from a Greyhound's Foot,' R. J. WYATT. A realisation of the incident without poetical allusion. The nymph is seated, holding the foot of the dog, which expresses pain; her features, however, do not indicate the feeling with which a woman would afford similar relief to a suffering animal. The figure is semi-nude and very appropriately adorned, rather with the graces of simplicity than qualifications more aspiring.

No. 1199. 'Eve, a model,' P. MAC DOWELL, R.A. The subject is the temptation of Eve, who stands with the right arm raised, the hand resting on the head. She is supported against a tree, round which the serpent is twined. We have never seen a piece of sculpture containing so little allusive accessory, in which the subject was so clearly defined. We see at once that it is Eve,—she listens to the voice of the Tempter, whose

"— words replete with guile
Into her heart too easy entrance won."

She is lost in thought on the import of what she has heard;—the pose is easy and natural, and in the proportions of the figure we behold the recognition of living graces in preference to everlasting conventionality.

No. 1201. 'Richard II. and Bolingbroke entering London,' E. G. PARWORTH. This is a bas-relief in plaster, one of those recently exhibited by the Art Union. The composition is according to the spirit of the description in Shakespeare.

No. 1202. * * * J. H. FOLEY. A small bas-relief in plaster, detailing a touching story. There are two figures, a mother and child, kneeling at a grave, that of the husband and father. There is great originality in the character of the work, and a tenderness of sentiment very rarely developed.

No. 1204. 'Marble Statue of Sir William Follett, M.P., Q.C.' W. BEHNES. A colossal statue in marble, presenting the subject in robes, and standing as if speaking in Court. The left hand holds, and rests upon, a roll of papers, the right arm hangs by the side, hence it will be understood that the treatment of the statue is of the most studious simplicity. The entire interest is concentrated in the features, which are amply endowed with language and thought, as well as affording a striking resemblance of this eminent lawyer.

No. 1205. 'Marble Statue,—the Startled Nymph,' W. BEHNES. This figure is life-sized, the pose is erect with the head inclined downwards, the attention of the nymph being attracted by a lizard at her feet; the expression of surprise is perfectly natural, and the movement easy and graceful. The work is remarkable for its softness of finish.

No. 1207. 'Christ's Journey to Jerusalem,' J. HANCOCK. This we believe is the successful bas-relief selected by the Art-Union for the engraving; if so, it has been already noticed in this Journal.

No. 1209. 'Group, in marble, of the Graces,' E. H. BAILY, R.A. This is an entirely original method of treating these ladies. They may be said to be seated, and to form, as seen in front, a pyramidal composition; the centre figure being somewhat higher than the others. Two figures are seen in front, the third shows her back. It is a work of a nature so delicately complicated that its execution must have taken years of labour. The figures are modelled with all the elegance of proportion which distinguishes those of the sculptor, and the lines of the composition are made to flow into each other with admirable skill.

No. 1213. 'Statue of Thomas Campbell to be erected in Poet's Corner, Westminster Abbey,' W. C. MARSHALL, A. The figure is of the heroic size; it represents the poet standing writing 'The Pleasures of Hope.' The countenance is expressive of deep thought, and the lineaments resemble closely those of the original in his better time.

No. 1217. 'Eurydice,' L. MACDONALD. This is a small statue showing Eurydice at the moment she is stung by the serpent. The serpent clings to her ankle, and she stoops, but evinces no pain or alarm. The head is a close study from the Greek.

No. 1219. 'The Earl of Arundel, a statue to be executed in bronze for the new palace of Westminster,' W. F. WOODINGTON. This is in plaster; the figure is of the size of life wearing a suit of mail under a surcoat.

No. 1226. 'Monumental figures of the late Samuel Whitbread, Esq. M.P., and Lady Elizabeth Whitbread, to be placed in Cardington Church, Bedfordshire,' H. WEEKES. The figures are life-sized *alti-relievi* in marble; they are represented in a devotional attitude and are treated with the simplicity of portraiture.

No. 1229. 'Model of a Colossal Statue of the late Sir James Shaw, Bart., executed in marble for the subscribers and placed at the Cross of Kilmarnock,' J. FILLANE. This work, in the marble, was noticed at great length in the *Art-Journal*, previously to its removal to Scotland.

No. 1231. 'The Hours and the Horses of the Sun,' J. GIBSON, R.A. A marble bas-

relief of an exquisitely classic feeling. Each of the four horses is led by an Hour, and the various movements of the animals and figures form a composition in the purest feeling of the antique.

No. 1240. 'Sir Felix Booth, Bart., F.R.S., W. BEHNES. A marble bust treated without affectation, and remarkable for its resemblance to the living subject.

No. 1259. 'Bust of Capt. Maconochie, R.N., K.H., late Commandant of Norfolk Island,' C. ESSEX. The subject seems to possess all the valuable points for a fine work, and these have been dwelt upon with much felicity by the sculptor. The lineaments are endowed with language dictated by firmness of character.

No. 1264. 'Frederick Robertson, Esq., T. CAMPBELL. A Bust in Marble, remarkable for the expression given to the features by the drooping of the eyelid.

No. 1265. 'A Marble Bust of Angus Mac Donell, Esq., M. NOBLE. The features and contour of the head were a profitable study, but the whole is outweighed by the massive beard.

No. 1267. 'Charles Barry, Esq., R.A., W. BEHNES. Presenting a faithful resemblance of this eminent architect.

No. 1272. 'Marble Bust of Viscountess Castlereagh,' G. G. ADAMS. Plain and unassuming to a degree; the features are moulded into an expression of much feminine sweetness.

No. 1278. 'Bust of Sir Richard Morrison,' J. E. JONES. This work is in plaster, preparatory to execution in marble; it is characterised by much spirit.

No. 1281. 'Il Penseroso—a study in marble,' J. DURHAM. This is a bust, the subject being essayed by the sentiment and pose of the head, which droops in a thoughtful manner. In the style of the work there is a vein of refined poetry.

No. 1288. 'Marble Bust of John Elliotson, Esq., M.D., Cantab., F.R.S., T. BUTLER. A work remarkable for fidelity of resemblance to the life. Like many of the best antiques, it is simple even to severity in treatment. The features are eloquent of grave argument, and the character of the whole is eminently that of a thinking head.

No. 1308. 'Bust of R. Durnat, Jun., Esq., J. G. LOVEN. Vitality and intelligence have been communicated with much felicity to the features.

No. 1316. 'Bust in Marble of Avery, son of Edward Tyrrell, Esq., E. A. FOLEY. The artist has succeeded in amply communicating to this little head that boyish motive which asserts so well with the tone of the features.

No. 1317. 'Bust in Marble of James Matheson, Esq., M.P., W. C. MARSHALL, A. The head is slightly inclined upwards with an expression of inquiry; the features are characterised by a benignity well adapted to their peculiar cast.

No. 1318. 'Marble Bust of Lady Clementina Villiers,' L. MACDONALD. The head is slightly inclined forward, a pose which, with the retiring disposition of the features, gives a feeling of infinite sweetness to the work.

No. 1325. 'Marble Bust of Mrs. George Forbes,' H. WEEKES. The high and elaborate finish of this bust is instantly declared to the eye. The marble is, in some degree, transparent; which, with the delicacy communicated by minute elaboration, gives an extraordinary softness to the skin textures.

No. 1335. 'Marble Bust of His Excellency the Earl of Clarendon, K.G., G.C.B., Lord Lieutenant of Ireland,' C. MOORE. This is almost a small life size; the vitality and argument of the features are much assisted by the addition of sight to the eyes.

To other works which we had marked for notice we regret the impossibility of giving the space which to their merits is fully due. Every one on which we have remarked we could have considered at greater length had our space been sufficient for this purpose. The titles of a few of those for which we cannot find room, are,—'Marble Bust of Mrs. Wood,' G. G. ADAMS; 'Arethusa,' L. MACDONALD; 'Silvia and the Wounded Fawn,' T. EARLE; 'Boy Crowned with Hope,' a marble bust, F. THURFF; 'Marble Bust of Sir John Jervis,' E. DAVIS; &c.

EXHIBITION OF THE SOCIETY OF
PAINTERS IN WATER-COLOURS.

THE private view of the Exhibition of this Institution took place on Saturday, the 28th of April, and on the following Monday it was opened to the public. The number of drawings contributed is three hundred and sixty-five, forming the most attractive Exhibition that has for some years been seen on these walls. There are no drawings of any considerable magnitude, but we feel no disappointment on this account. Water-colours are not, in our judgment, suitable materials for large pictures, and we have always found that those of moderate size are not only better appreciated, but the most saleable. The majority of artists, even in this department, hold the same opinion; but it is a rule of this Society to offer to its members in succession (three or four in a season, we believe), a premium for executing a large drawing to enhance the apparent importance of the Exhibition: hence it rarely opens without the appearance of some such in the gallery. The plan is by no means injudicious, as it tends to show what may be done even with such comparatively slight material. Indeed, our school of water-colour painters is unrivalled throughout the world; no country, either in ancient or modern times, has produced such works. This season our old friends give no sign of their having "fallen into the sear and yellow leaf;" there is no diminution of their powers—no evidence of worn-out conceptions and intellects weakened by advancing years; while the younger exhibitors seem determined to show that they are worthy to follow in the same course, and that the Society is not likely to suffer in character when the "patriarchs" shall have ceased from among them.

No. 9. 'Porch of Ratisbon Cathedral,' S. PROUT. This is an attractive subject; it has already been exhibited by this artist, but we think the former work had not so much of the colour of the grave reality as we see here. In the upper part of the drawing there is a great denial of colour, and hence the variety in the drapery of the figures below acquires greater power. The architectural ornamentation is described with mastery tact.

No. 15. 'The Rival's Wedding—Brittany,' JOS. J. JENKINS. A peasant girl is leaning over a bank, looking at the nuptial procession below, which is the key to the sentiment of the composition. The story is legible, and at once interests the reader. In every production of this artist there is a point which goes far beyond the simple forms wherein it is embodied, and which discourses of the romance of every-day life. Upon this it is a luxury to fall back from the impertinences of hacknied routine.

No. 14. 'View from the Mons, above Taynuilt, looking to Ben Slarive, and the Mountains at the head of Loch Etive—Argyllshire,' COPLEY FIELDING. A striking passage of Highland scenery, in which the mountains close the view in the distance. The remoter parts of the drawing are forced in colour, but this is well carried off by the accompanying tones and hues. This is one of a series of works of unusual interest by this artist, many possessing the most exquisite qualities of Water-Colour Art.

No. 18. 'On the River Stör—Harwich in the distance,' C. BENTLEY. The principal object in this drawing is a fishing-boat containing a figure with a red cap, telling with good effect against a black thunder-cloud in distance. The breadth of the paper is occupied by the water, which is transparent and full of movement. The material is slight, but the drawing is a work of high character.

No. 22. 'Harvest Boys,' O. OAKLEY. These are two figures represented as gleaners; they are carefully studied, but the faces might have been improved by colour. The manner of the features is admirably adapted for portraiture. This artist exhibits many drawings, all more or less successful, but it is prejudicial to their more valuable qualities that the figures generally play to the spectator.

No. 27. 'Barden Tower—Yorkshire,' D. COX. The one aspect which this artist presents is

certainly brought forward with infinite power and truth. The tower is but a small part of the picture—it is a ruin seen on a near eminence, over some trees. The drawing is as free in execution as are usually those of the artist, and equally simple in colour. There are other works by the same hand, but the sky is so menacing that few will seek their amusement in those passages of landscape, how romantic soever, if they would escape a wetting.

No. 28. 'Morning,' FRED. TAYLER. The scene is a kennel, the inmates of which are two brace of setters listening with painful anxiety for the gamekeeper coming to let them loose for a day's sport. This admirable drawing has a pendant entitled 'Evening,' in which we see a leash or two brace of dogs asleep after their day's work. The point of each drawing is sufficiently clear. Under the same name are exhibited some small figure compositions, perfectly unique in their peculiar excellence of colour, composition, and elegant feeling.

No. 32. 'Interior at Levens—Westmoreland, the seat of the Hon. Mrs. Col. Howard,' JOSEPH NASH. One of those wainscotted rooms of the sixteenth century, with a chimney embellished with elaborate carving. In richness of detail, surpassing execution and effective truth, this drawing equals the best productions that have been exhibited by the artist. What may be the appearance of the room now we cannot say, but this drawing presents it as in its best time. The shadows are blacker than we have been accustomed to see them in these works.

No. 38. 'View on the River Dart—Devonshire,' P. DE WINT. The subject, like all those of this artist, is by no means remarkable for any striking picturesque association. The components are ordinary, but they are treated with decision, and the colour is unexceptionable. The manner of this work reminds us of the best qualities of the old school of water-colour. It is accompanied by others under this name, some of which are the long flat scenes which this artist paints with unapproachable excellence.

No. 47. 'Near Chatillon—Val d'Aoste,' GEO. FRIPP. The character of this scene is something like that of the larger oil picture exhibited by this artist last year. It is highly elaborated, but by no means so agreeable either in colour or material as his English subjects, in which is evidenced much improvement.

No. 56. 'Bellaggio, Lago di Como,' F. M. RICHARDSON. On the right of this composition and at the water's edge appears a house, grouping with a boat and figures; the left is open, carrying the eye to the mountains rising on the other side. The drawing is beautiful in colour and successful in its atmosphere. Another charming drawing under this name is entitled 'Hay-makers Resting.'

'No. 72. 'The Arran Fisherman's Return,' ALFRED FRIPP. A cottage interior with figures, the principal of which is the wife of the fisherman, a seated figure, which is brought forward by a strong light from the fire. A remarkable feature of this drawing is the opacity of the shadows. The execution is looser than we have been accustomed to see in preceding works.

No. 82. 'The High Altar—Cathedral of Toledo,' LAKE PRICE. This subject is generally made a *cheval de bataille* by those artists who can paint it. It is here drawn with an infinite nicety of execution, and probably with unquestionable truth; but it is to be regretted that, to the elaboration of the drawing, its full value is not given by a judicious play of chiaroscuro.

No. 96. 'Evening,' C. BRANWHITE. A foreground with water and trees is here opposed to an evening sky; but there is too much light in the horizon. This should be toned down to bring it into harmony with the lower parts. There is another work exhibited under this name, 'On the East Lynn—North Devon'—a large drawing, but deficient in breadth and harmony of parts.

No. 109. 'An Old Street in Frankfort,' W. CALLOW. The striking feature of this drawing is an ancient and curiously built house on the right; it is worthily accompanied, the whole forming a subject of much picturesque interest.

No. 112. 'Noontide Retreat,' G. DODGSON. One of those elegant garden compositions which

this artist executes with so much taste. Others are entitled 'The Terrace,' and 'A Sunshine Holiday,' which are equally distinguished by their composition, and by a careful finish that does not detract from the general breadth.

No. 120. 'Buchal Etive—Argyllshire,' W. A. NESFIELD. The peculiar features of Highland scenery are maintained to good purpose. The left middle distance is the most effective passage of the composition.

No. 136. 'The Cartland Crag—Lanarkshire,' G. CATTERMOLLE. This is a study of rocks—rather a large drawing—which it would be difficult to ascribe to its author, without the assistance of the catalogue. This class of subject is not adapted to the powers that set before us so perfectly those middle-age associations of which he possesses an inexhaustible fund.

No. 139. 'View of Lincoln from below the Rock,' P. DE WINT. The height of the cathedral renders it a prominent object in any view of this city. We see it rising on the right of the composition, whence the objective descends gradually to the river. The time is evening, and the tone and tranquil breadth of the drawing are charming.

No. 144. 'The Chase in the time of Charles the Second,' FREDERICK TAYLER. This is one of those subjects in the realisation of which this artist stands alone. It is graceful in character, and brilliant in colour.

— 'The Fisherman's Home,' F. W. TOPHAM. The scene is a cottage interior, in which the fisherman's wife is seated between two lights, that of the fire, and that admitted by the open door. The effect is managed with much success; indeed, the artist is eminent for his treatment of this class of subject. The character given to the figures is full of truth; this, together with the colour, depth, and texture, which we find here, constitute a rare assemblage of valuable qualities.

No. 152. 'Houston Crag and Buttermere—from Crummock Water,' W. C. SMITH. The material of this view has been drawn and painted times innumerable. The view is here treated with simplicity, and presents a striking resemblance to the locality. Another view by the same artist is entitled 'Greenwich from the One Tree Hill.' This we need not describe; it is enough to say that it is extremely difficult to deal with, but the result is a highly meritorious drawing.

No. 167. 'Lowestoft Roads—Vessels in a Gale making for the Harbour,' E. DUNCAN. A large drawing, presenting as near objects a Belgian or Dutch fishing-boat, and a ship standing in with a wind apparently dead in shore. The boat is reeling, bows under, on the crest of a sea, and all hands, wherever we look, are taking in canvas. The water is drawn and coloured with infinite truth and skill, and the vessels are described in a manner which can be acquired only by earnest observation.

No. 174. 'The Mouse, or the Disappointed Epicures,' J. M. WRIGHT. The subject is not of the most attractive kind. A fraternity of monks having sat down to dinner, one of the company, who is about to send round the soup, draws from the tureen a mouse, to the great horror of the brethren. The incident is very circumstantially described.

No. 175. 'Sheltering from the Storm,' S. PALMER. The principal object is an old spreading tree, beneath the spare foliage of which some figures are supposed to be sheltered. This tree alone is an interesting study.

No. 183. 'On the East Lyn—North Devon,' C. BRANWHITE. A large drawing, the subject-matter of which is an association of the most attractive features of river-side scenery, forming a composition of romantic interest. But the treatment leaves the eye no resting-place: the chiaroscuro is unfortunately broken up into spots.

No. 187. 'Nature and Art,' MRS. CRIDDLE. A lady seated holding a child, and near them is a canvas with a preparatory sketch of the sacred subject, "Suffer little children, and forbid them not," &c. The two figures are substantial and like nature.

No. 195. 'The little Boat Adrift—Scene in Glen Dochart,' H. GASTINEAU. A close river scene, in which on the opposite bank are some

boys, one of whom is preparing to bathe. The subject is selected with good taste, but would have told better with more shadow.

No. 208. 'Hollyhocks,' V. BARTHOLOMEW. These flowers are grouped in variety, as red, yellow, and purple; they are drawn with a truth, and coloured with a tenderness, which approach more nearly the delicacy and freshness of nature than anything we have ever seen in this department of Art. No. 217. 'Flowers and Fruit' is by the same artist. The former are grouped in a jug round which the fruit is disposed, and every object of the composition is alike successful. The floral essays of this artist place him at the head of his branch of the profession.

No. 208. 'Devotion,' JON. J. JENKINS. A peasant girl kneeling on a chair before the altar. The pose, character, and circumstances support perfectly the title.

No. 212. 'Mussel Gatherers—Rhosik Bay, South Wales,' E. DUNCAN. An open coast scene, painted with infinite sweetness—figures are distributed in the foreground and middle distance. There is little in the drawing, but it is distinguished by a captivating mellowness of tone.

No. 216. 'Admiral Collingwood Breaking the Line at Trafalgar,' W. C. SMITH. A large drawing, showing the manner in which this daring feat was accomplished, according to the description in James's Naval History. The order of battle is clearly laid down, and with this recommendation, and the nicety with which the ships are individually drawn, the work will be interesting to lovers of marine painting.

No. 242. 'The Chapel,' G. CATTERMOLLE. One of a series of small figure-drawings which this artist contributes to the Exhibition. There is no important complicated work, but all are endowed with the best qualities of Art. This drawing presents an assemblage of retainers in a castle chapel. We know not whether to designate him who officiates at the reading-desk a learned clerk or a belted warrior. Another beautiful production by this artist is entitled 'The Goldsmith'; it shows a goldsmith's shop, in which the principal is surrounded by his men, variously occupied with pieces of gold and silver plate. In these and the other figure subjects we find all the power and original quality and sketchy precision which give such a charm to these works.

No. 259. 'Plums and Grapes,' W. HUNT. The works exhibited under this name are generally fruit and flower subjects. There is a hiatus in the narrative of the fortunes of the youthful rustic, with whom we have sympathised for many a year. These plums and grapes are painted with extraordinary power of imitation; but all the works exhibited by the painter are equally happy in their microscopic resemblance to nature.

No. 270. 'Tneth Maur, North Wales,' W. EVANS. This is the best work we have seen exhibited under this name. It must be remarked that in the works of the artist there is a strong predilection for black opaque shadow, the effect of which no excellence of management in the light can relieve.

No. 197. 'Maison des Francs Bateliers, at Ghent,' W. CALLOW. This is one of the richly ornamented 'facades' of the fifteenth century; it is a striking piece of architecture, more important in the drawing than in reality; it is, however, brought forward with great spirit, and is readily recognisable by those who may have seen the locale.

No. 186. 'Basket of Roses,' MARIA HARRISON. These flowers are grouped with much taste, and painted with great spirit and natural freshness of hue. Other contributions are No. 68, 'Jar of Flowers,' No. 292, 'Grapes,' &c., all of which sustain the reputation of this lady in her department of Art.

The latter of these works are upon the screens, of which there are four, covered with small drawings, many of which are works of very great excellence, especially some of those by CORLEY FIELDING, DAVID COX, W. HUNT, FREDERICK TAYLER, SAMUEL PROUT, &c.; and of certain of these productions it may be said that they possess a charm of which larger works by the same hands are devoid.

THE VERNON GALLERY.

WAITING FOR THE BOATS.

Sir W. Callcott, R.A., Painter. J. H. Kervot, Engraver.
Size of the Picture, 2 ft. 11½ in. by 2 ft. 4 in.

THIS is a comparatively large picture, considering the subject and its treatment, both of which require the mind and the hand of a master to work up into anything like an agreeable scene; for there is little in the subject to arrest the artist's eye, nor has he endued it with that bustle and activity which might have been applied to make a more attractive picture; and yet there is a charm in its very simplicity and repose—a repose which seems to be shared by every object, animate and inanimate; for there is not the slightest indication of a breath of air in the atmosphere to create a ripple on the distant ocean.

The scene is evidently on the Dutch coast, as the figures exhibit the costume of that nation; they are presumed to be waiting for the arrival of the fishing boats just perceptible in the horizon (for in the catalogue of the gallery the picture is merely described as a "Coast Scene"); there can, however, be no doubt that the artist had this idea in mind. These figures, and the old pier, seen at low water, constitute the materials of his work, which the painter has unquestionably made the most of.

It is painted with considerable force and freedom; but there is a cool, grey tone which pervades the whole, and renders it less effective as an engraving than if the lights had been more strikingly brought forward: such a treatment would, indeed, have destroyed the harmony of the composition.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.

THE works of this Society were submitted to private view on the 21st of April, but it was too late in the month for us to give any lengthened notice of them. We were limited to a statement of the fact with the mention of the names of the new members and the titles of some of the prominent works. The striking feature of this body has been their figure-compositions, but this year they are more than usually strong in landscape. Many of the figure-drawings are productions of rare excellence, but the range of subject is generally matter of fact and uninspiring; it is impossible to see more absolute command of material, greater variety of marvellous textures; but there is less amount than usual of sentimental and melodramatic narrative.

No. 13. " " " " CHARLES DAVIDSON. This drawing may be a composition, but it has the superior merit of not looking like one. The observation escapes us because it is catalogued with a passage from Thomson, in the place of a title. The scene is a verdant pastoral landscape, richly wooded, presented under the aspect of a clouded summer day, the effect of which is admirably sustained.

No. 14. 'Mussel Gatherers,' J. H. MOLE. It is, of course, low tide, and the principal group is assembled on the left of the composition. The figures are drawn with accuracy, finished with extraordinary care, and strikingly brilliant in colour.

No. 25. 'Fontainebleau in the Sixteenth Century,' JOHN CHASE. One of the spacious saloons of Francis the First, with its magnificently carved chimney. In this drawing there is an infinity of work, but it is executed with great neatness, and would have derived advantage from greater depth of tone.

No. 39. 'The Washing Place—Coast of France,' WILLIAM LEE. This is the most successful essay we have ever seen by this artist. The figures are costumed in the manner of the French women about Boulogne; each is a highly successful study, distinguished by much characteristic truth, coloured with much sweetness, and endowed with no common share of beauty.

No. 55. 'Plenty,' JOHN ANSLOX. This is a large composition—a harvest field with numerous harvestmen and gleaners dispersed in various groups, the nearest of which contain many successful rustic figures. It is a work of very great power, and is singularly brilliant in colour.

No. 77. 'Portsmouth—Spithead from the Spit-Buoy,' T. S. ROMINA. The subject is, we believe, exhibited elsewhere in oil, under the same name; but if we may compare the two works, he deals with it in this drawing in a manner much more satisfactory. Here the water is deep, clear, and heaving: the principal object is a fishing-craft, but with a jib square sail, mainsail and mizen; she carries too much canvas, considering the squall that is at hand.

No. 89. 'Flowers and Fruit,' MARY MARGOTTA. There are roses, a melon, grapes and other fruit, drawn and coloured with much truth, and disposed with taste and good effect. This lady exhibits other works, not less meritorious.

No. 95. 'Windsor Forest—the Castle in the distance,' W. BENNETT. This is an admirable drawing; the colour may be a trifle too cold and the masses too uniformly round, but in texture and every good quality it is a work of much excellence.

No. 102. 'Vespers in the Church of St. Anne—Bruges,' L. HAGHE. The scene is a spacious church, the altar is lighted, while the body of the edifice is in deep shade; daylight, however, is not altogether obscured, for some of the near figures catch the light that falls yet from the windows. These two lights are disposed of in the most masterly manner; they are sparingly admitted, considering the extent of space, but to every ray is given incomparable value; the figures are highly picturesque, and the whole, although not so striking as the reading subject of last year, is by no means less successful.

No. 111. 'Chioggia, near Venice,' J. H. D'ECVILLE. The material of this subject is in its way as attractive as any fragment within or near the City of the Sea; it is a most substantial representation.

No. 125. 'Amiens, seen from the Banks of the Somme,' T. S. BOYS. This is a large drawing, in which the quaint and homely architecture of the north of France is successfully contrasted with that of the famous cathedral, which rises in commanding elevation above them. The composition is judiciously enlivened by river craft and figures, and forced into powerful effect by opposition of tone.

No. 135. 'The Hop Garden,' JAMES FAHEY. This drawing has the great merit of appearing to have been made on the spot. It is extremely fresh in colour, perfectly harmonious, and treated in a manner so successful as to give to the subject a more than ordinary interest.

No. 146. 'Ferry, Tilbury Fort—opposite Gravesend,' G. HOWSE. A very favourable view of this locale, embracing the most available features, which are judiciously disposed.

No. 150. 'Snowdon, from near Capel Curig, North Wales,' W. ROBERTSON. Of this view we have every year at least one version. There is much truth in this drawing, but the water had better been rendered with greater breadth.

No. 160. 'The Murderers of Thomas Chase, of Amersham, drawing up "the Letter to the Clergy,"' E. H. CORBOULD. This subject is derived from Fox's Book of Martyrs. It is a work of extraordinary power, qualified indeed so highly as to rank it among the best—as, perhaps, the very best—of this artist's productions. There are two figures in armour, admirably drawn and coloured; the metallic lustre of the casques and the steel plate is most perfectly imitated. The proportion of light in the picture is small, but rendered very effective from the breadth and transparency of the shaded portions.

No. 166. 'Twilight,' AARON PENLEY. This title is accompanied by a lengthy quotation from Gray's Elegy, and the materials of the composition suggest the view to be that of Stoke Pogis. The theme is ably sustained, and the perfect tranquillity of the scene coincides with the sentiment of the verse.

No. 173. 'Le Patriarche,' CHARLES WHEAT. This is a small drawing—one of those poultry-yard subjects which this artist treats so successfully. The patriarch is a very handsome white cock, surrounded by a brood of chickens.

No. 182. 'Panama, from the Theatre of Taormina, Sicily—in two compartments,' C. VAGHER. The foreground objective comprehends the ruined theatre of the ancient Taorminum, whence



SIR A. W. CALCOTT, PAINTER.

J. H. KERNOT, ENGRAVER.

WAITING FOR THE BOATS.
FROM THE PICTURE IN THE VERNON GALLERY.

MAN OF THE PICTURE
BY SIR A. W. CALCOTT

FORWARDED FOR THE PROPRIETORS.

PRINTED BY COLLIER & SONS, 77.

22 JU 52

is obtained a fine view of *Ætna*. The drawing is extremely brilliant in colour, perhaps red is too prominent. The continuation, No. 192, is less important to the eye.

No. 185. 'Peace,' E. H. WEHNERT. This allegory is treated with but one impersonation, a winged figure, holding in her left hand a globe, and extending her right, in which is an olive branch. The person is enveloped in a brilliant orange drapery, the dispositions of which, together with the attitude of the figure, describe movement in accordance with the spirit of the apostrophe which accompanies the title. The work is everywhere very carefully elaborated, and the sentiment of the figure renders a title unnecessary.

No. 191. 'Rousen, from the heights of St. Catherine,' T. L. ROWBOTHAM, JUN. A large drawing containing, as may be well understood from the title, a great variety of complicated objective. The view is treated with an unbroken breadth of daylight, and there is no shrinking from detail, hence the subject is at once determinable.

No. 19. 'A Welsh River,' D. H. M'KEWAN. The m flows amid a rocky solitude, to which the treatment imparts a character of much grandeur; it is, however, to be observed that the repose is disturbed by the too positive light which falls upon the near peaks.

No. 220. 'Giasfir,' G. H. LAPORTE. The subject is from the "Bride of Abydos," and the composition seems intended to display the points of the Arab horse. The mounted figures are numerous, and the animals are drawn with a precision which shows an intimate knowledge of equine character and anatomy.

'Hagar,' FANNY CORBAUX. The passage selected is from Genesis, chap. xxi., ver. 15: "she has therefore laid the boy down to die, and now hears the voice of the Angel." The work well sustains the reputation of this lady.

No. 244. 'Moonlight,' H. MAPLESTONE. The moon rises behind a screen of trees, which is opposed to the lighter sky, with an effect aided by the treatment of the water. The valuable qualities of these parts are scarcely supported by the foreground.

No. 248. 'Windings of the Wye,' G. B. CAMERON. A large drawing, presenting a highly picturesque passage of scenery. In the treatment of this work somewhat more of breadth had been desirable.

No. 253. 'Village of Audley End,' A small and unassuming production of much merit.

No. 276. 'Joseph's Coat brought to Jacob,' H. WARREN. All the figures in this composition have been studied with the utmost care. Jacob is seated on the right, and he covers his face in his grief at the sight of the stained garment which is held before him by his sons. According to the taste of this artist the background is open, inasmuch that the figures tell against the sky, a circumstance which gives to the composition very much the feeling of bas-relief.

No. 281. 'The Servant of All-work,' H. WEIR. A poor patient donkey described with much truth. There is an excellent companion to this, No. 268. 'The Forester,' a rough pony in the interior of a stable, with foals, &c. Mr. Weir is a young member, who will eventually prove an acquisition to the Society.

No. 290. 'Philandering,' C. H. WINGALL. The scene is a garden, and the figures are numerous, distributed in "accompaniments of couples."

No. 321. 'Scenes on the Lago di Garda—Morning,' W. WYLD. This and some other drawings of considerable merit are by a new member, long resident in Paris. He has also passed some time in Italy, and the works now exhibited are the results of his visits to that country.

There are yet many drawings of high merit to which want of space denies us the pleasure of giving individual description. A few of these are: No. 294. 'An Old fortified Mill on the Meuse,' W. OLIVER. No. 298. 'Ludlow, Shropshire,' FANNY STEERS. No. 315. 'The Cateran's Hearth,' R. CARRICK. No. 345. 'Bank of Princes,' MARY HARRISON. No. 374. 'Maiden Occupation,' B. R. GREEN. No. 391. 'Margaret,' JANE S. EIGHTON. No. 392. 'A Portrait,' SARAH SETCHEL, &c.

THE BRITISH INSTITUTION.

THE exhibition, which closed on the 12th ult., may be said to have been as successful, with regard to the sale of the pictures, as could reasonably be expected, considering the still comparative depression of monetary affairs. Eighty pictures and two pieces of sculpture have found purchasers, a few of these being bought before they left the studios of their respective artists. We subjoin a list of these, with their prices, where we have been able to ascertain them:—'Joshua Commanding the Sun to stand still,' J. MARTIN, 800 gs., bought by Mr. Scarisbrick; 'A Mountain Chieftain's Funeral in the Olden Time,' F. DANNY, A.R.A., 350 gs., bought by Mr. Appleyard, the first prizeholder in the Art-Union; 'The Deserted,' C. BRANWHITE, 150 gs.; 'Beth Geleert,' T. J. BARKER, 110 gs.; 'Harwich, from the Stour,' C. BENTLEY, 70 gs., bought by the Rev. Dr. Newman; 'Alice,' F. STONE, 40 gs., bought by the Earl of Ellesmere; 'The Old Market at Rouen,' E. A. GOODALL, 80l.; 'The Pet Rabbit,' F. GOODALL, 50l., bought by Mr. C. B. Wall, M.P.; 'The Harvest Field,' H. JUTSUM, 70l., bought by Mr. E. Bicknell; 'Domestic Ducks, after Nature,' J. F. HERRING, 50 gs.; No. 186. R. ROTHWELL, 70l.; 'Newton when a Boy,' F. NEWENHAM, 50 gs., bought by the Earl of Ellesmere; 'The Stepping Stones,' T. CRESWICK, A.R.A., 70 gs., bought by Mr. E. Bicknell; 'Dutch Coast, near Scheveling,' E. W. COOKE, 40 gs.; 'Love in Humble Life,' A. RANKLEY, 60 gs.; 'Age and Infancy,' T. F. MARSHALL, 60 gs.; 'Evening,' A. CLINT, 45 gs.; 'A Girl of Brittany,' F. STONE, 40 gs., bought by Mr. T. Creswick, A.R.A.; 'Mapledurham Mill, on the Thames,' G. STANFIELD, 35 gs.; 'Dutch Boats on the Y, off Amsterdam,' E. W. COOKE, 20 gs.; 'Venice, 1550,' J. C. HOOK, 40 gs.; 'Study of a Head,' H. W. PHILLIPS, 30 gs., bought by H.R.H. Prince Albert; 'Coast Scene, Sunset,' A. CLINT, 50l.; 'The Little Stranger,' R. SAYERS, 50l., bought by Sir J. Kirkland; 'The Red and White Rose,' C. BAXTER, 40 gs.; 'The Village Common,' J. MIDDLETON, 35l.; 'Roger and Jenny,' A. JOHNSTON, 70 gs.; 'Scene on the Moors, Staffordshire,' W. SHAYER, 36l.; 'The Itinerant Fishmonger,' W. SHAYER, 36l.; 'The Palace of La Reine Blanche,' J. HOLLAND, 16 gs.; 'A Sketch in the British Institution,' C. W. STANLEY, Jun., 10 gs., bought by Lord Colborne; 'Paris, 1848,' F. GOODALL; 'Bacchante and Young Bacchantes,' W. A. SALTER, M.A.F.; 'English Meadows,' F. R. LEE, R.A., and T. S. COOPER, A.R.A.; 'Early Pencillings,' A. PROVIS, 15l.; 'The Tired Vagrant,' W. EWART, 12 gs., bought by the Bishop of Winchester; 'The Flight into Egypt,' J. LINNELL; 'A Fresh Day, on Folk Common, Kent,' R. S. PERCY, 15l., bought by T. Creswick, A.R.A.; 'In the Vale of Neath,' A. VICKERS, 10l.; 'Interior of a Farm-house,' E. A. GOODALL, 25 gs.; 'The Temple of Vesta, at Tivoli,' G. E. HERRING, 20 gs., bought by Mr. T. Hope, M.P.; 'Dressed for the Ball,' T. F. DICKSEE; 'The Evening Star,' J. HAYTER, 20 gs.; 'Near Reigate,' C. SIMMS, 10 gs.; 'An English Landscape,' T. CRESWICK, A.R.A.; 'Banks of the Derwent,' A. VICKERS, 20 gs.; 'The Chapel-room, Knoles,' J. HOLLAND; 'Hungarian Peasants at the Shrine,' J. ZEITLER, 20 gs.; 'David taking the Cruse of Water from Saul's Bolster,' W. F. GRANT, 25l.; 'Summer Breezes,' F. R. LEE, R.A., and T. S. COOPER, A.R.A.; 'Study of Light Colour,' G. LANCE; 'The Interior of the Fisher's Cottage,' Miss J. MACLEOD, 25l.; 'St. Catharine,' H. O'NEILL, 50 gs.; 'The Pauper,' C. WILSON, 7 gs., bought by Mr. C. B. Wall, M.P.; 'The Idle Boy,' C. WILSON, 10 gs.; 'Winter,' G. LANCE, bought by Mr. Vernon; 'A Naiad,' W. E. FROST, A.R.A.; 'My Pretty Page Look Out Afar,' A. J. WOOLMER, 15 gs.; 'A Drowsy Shepherd,' the late J. BATEMAN, 12 gs.; 'Man from First to Last requires Assistance,' J. PHILLIP; 'A Summer's Evening,' J. LINNELL; 'Michaelmas Day,' J. POULTON, 15l.; 'Timber Carting,' J. DEARMAN, 12l.; 'Girl and Bird,' A. T. DERRY, 18 gs.; 'The Roadside Barn,' J. MIDDLETON, 15l.; 'Dunstaffnage Castle, Argyshire,' COPLEY FIELDING, 15 gs., bought by Mr. E. Bicknell; 'A Misty Morning on the Sands of the River Exe,' F. DANNY, A.R.A., 20 gs.; 'The Island of Capri,' J. W. CARMICHAEL, 18 gs.; 'Coast Scene,' E. C. WILLIAMS, 10l.; 'The Lion of St. Mark,' H. J. COBBETT, 15 gs.; 'Fisherman's Children,' E. J. COBBETT, 20 gs.; 'Near Chiddingstone,' A. W. WILLIAMS, 15l.

The Sculptures sold are: a 'Marble Bust of Opheha,' T. EARLE, 30l., and 'Ino and the Infant Bacchus,' (engraved in the *Art-Journal*), J. H. POLEY, both bought by the Earl of Ellesmere.

MEMOIR OF JAMES WARD, R.A.

THE biography of an artist, who has passed his eightieth year, and still lives to ornament the walls of a great national exhibition with works that show nothing of impaired faculty, and but little of a hand weakened by age or infirmity, falls to the lot of few to put forth. In most cases, before the man of genius has reached his allotted span of existence, his three-score years and ten, time has palsied his fingers, toil and study have exhausted his powers, or worse than all,—far worse,—neglect and disappointment have crushed his energy, vanquished him in the great "battle of life," and left only a name, which "being dead, yet speaketh."

It has not been thus with the veteran who forms the subject of this notice. But before entering on the particulars of his career, we would state that he has kindly furnished us with a long and most interesting auto-biography, which we are reluctantly compelled greatly to abbreviate, quoting, however, his own language where it is possible to do so.

JAMES WARD, R.A., was born in Thames Street, London, and was christened at All-Hallows church, near Dowgate Hill, on October the 23rd, 1769-70. At the early age of seven, the circumstances of his family entailing the weight of its support upon the mother, with five young children to provide for, he was taken from school to render what assistance one so young might be capable of affording. At this time a brother, seven years his senior, was articled to R. Smith, the mezzotinto engraver, and when James was twelve years old he was taken from his drudgery and put under the same master, with a view to apprenticeship, when his brother's term had expired. Here, however, he says:

"I was made an errand boy, and so far from receiving any care or instruction from Smith, he would not allow me paper to draw upon, but, like the Israelites of old, I was required to 'make bricks without straw.' Many of my efforts at that time were drawn upon the backs of unfinished mezzotinto proofs, the paper of which was rendered so rotten for printing that it would not take the chalk; some of them I now have by me. Such drawings, coupled with a natural timidity, made an unfavourable impression on the mind of my employer, who was accustomed to say that I should never do any good. I suffered much both from neglect and cruelty, yet Smith reposed such confidence in me that he once sent me by coach to Norwich to ride a high-bred hunter, which he had purchased there, up to London. Smith used at that time to engrave after Fuseli, whom I frequently saw, and whose oddities I thought strange in so great a man. One day he had been correcting a hand and an arm, and after he was gone I took a bit of white chalk and drew the same from recollection upon the front of an old box that contained prints. My brother seeing it, was very inquisitive to know who did it, and would scarcely credit me when I told him. This little circumstance made an impression on his mind, and he hinted to my mother that he could not bear the idea of my being bound to Smith, and go through what he had done; he therefore proposed my being turned over to him as soon as I was seven years old. Smith took advantage of this, and would not consent, but upon condition that my brother would engage to work for him exclusively three days in the week for the succeeding three years, at ten shillings per day; he also advised his removal from town. It was about this period that an intimate acquaintance sprung up between George Morland and himself, and the former coming to live with us at Kensal Green, whither we had removed, what with him and Smith, and their connexions, I witnessed little that was calculated to elevate the youthful mind;—one moreover, which, from childhood, had imbibed a reverence for religion."

"After serving an apprenticeship of nine years to engraving, namely seven and a half with his brother and the remainder with Smith, a slight circumstance changed the current of his pursuits. About six months before he left his brother, the latter had an accident with a picture, by Copley, which he was engraving,

and he was accordingly much distressed to get the "damage repaired." Young Ward offered to do it, and getting a box of colours, succeeded. Being interested in his new acquisition, he afterwards took up an old canvas, and endeavoured to make something like a picture. This work is now in the possession of his son, Mr. G. R. Ward, the well-known mezzotinto engraver. On seeing it,—

"My brother gave me a commission for two small pictures, which, after his death, got into an auction-room with a collection of Morland's works, and passed for his. I had never seen any one but Morland paint, had never seen the works of the old masters, and therefore believed that he had gone before them all. Morland's rusticity was in fashion, and having myself a strong feeling in that direction, I dashed into the same style, and with such eagerness, that although just liberated from a long servitude, I offered to put myself under Morland for two or three years. He did not refuse me, though he already had two pupils, Hand and Brown, but delayed an ultimate decision till, being questioned by his friends, he replied, 'No, no, Jemmy will get too forward for me.' Thus starting on my artist-career without instruction, I painted two pictures of rustic subjects for my brother, which he engraved and published, and they sold well, especially in France; and afterwards many others of a similar character, but all in Morland's style, many of which were also engraved and published. Among the dealers whom I supplied was one who used to send Morland's productions to Ireland; many of mine accompanied them, and were sold as his. One of my friends, a pupil of Sir Joshua Reynolds, and afterwards President of the Dublin Academy, has since told me he remembered the circumstances, and how long the imposition lasted. About this time I painted a 'Bull-bait' of rather a large size, with a multitude of figures; the picture was exhibited in a good position at the Royal Academy, and I heard the visitors remark concerning it, 'That is by a pupil of Morland': thus I found myself regarded as a second-hand Morland, yet without his instructions, and it disheartened me from pursuing farther his style and subjects. Being at a dinner-party where my old master, Smith, was present, he said to me:—'Ward, you have taken to painting, and you are right, for it is all over with engravers and publishers,—alluding to the French Revolution just then broken out—but you are looking at Morland; look at the old masters,—look at Teniers; Morland after Teniers is like reading a Grub Street ballad after Milton.' I did not think so, yet desired to see what he so highly prized. At this period I was introduced to Mr. Bryan, whose wife was sister to Lord Shrewsbury; the former dealt largely in pictures, and at his house I saw the finest works of the old masters. He engaged me to engrave the 'Cornelius' after Rembrandt, the 'Diana' after Rubens, with several others; and to paint a large picture, containing himself, Mrs. Bryan, and children, life-size. There was a law-suit between him and Lord — about a 'Venus,' by Titian, and he asked me if I could copy it. I did so, and when done, Bryan said, 'Now, Lord — may take which he pleases.' It answered the intended purpose, the Titian was privately got back, and I have reason to believe that my copy was destroyed. About the same period I was appointed painter and engraver to the Prince of Wales, afterwards George IV., the date of the appointment is 1st January, 1794; and I was engaged to engrave the 'Review,' after Sir W. Beechey's large picture, which I did in his gallery in London. A proof of this engraving I presented in person to the Queen, which she graciously received, and said, 'it should not be put with the ordinary presentation copies, but hung up in her bed-chamber; she therefore requested I would get it framed for that purpose.'

Another change now takes place in Mr. Ward's career. His desire to become a painter has never subsided, but his success as an engraver appears, in the opinion of some, to be an obstacle in the way of advancement; he, however, presented the necessary drawing to the Academy to be admitted a student, and also studied

anatomy under Mr. Brooks, of Blenheim Street. He was at once admitted to the drawing-school of the Academy, the President, West, and Northcote complimenting him highly upon his performance. Unluckily, at this time the schools were so crowded that a re-election of students was found imperative, and he was told that he must undergo the ordeal a second time.

"I drew back, determined to wait my studies there until I became a member; but the question arose whether I intended to come forward as a painter or engraver. I inquired whether in the event of my becoming an Associate engraver, I should then be eligible for an academical, should my success as a painter warrant the election. The answer was,—'No, you must go out, and be elected an Associate painter.' I determined at once for the painter, not foreseeing any opposition. Among those who endeavoured to dissuade me from my project was Hoppner, who called on my wife and influenced her to join the opposition. 'Ward,' he said, 'has done something which has never been done before, and we all wish him to engrave after our works; he will command everything, and make a fortune, and what more can he wish for? while, to take up painting at his time of life is folly; he will never be able to overtake and make a stand with the painters; we shall, therefore, lose the best engraver, which we want, and shall encourage a bad painter, which we do not want; I shall, therefore, vote against him.'

"When I heard this I replied, Does Hoppner think so? then I'll try; I engrave no more; and in one year, I believe I refused commissions for the copper to nearly 2000*l.*, while I do not recollect one single commission for a picture; but the opposition still went on. Being some short time after in the Isle of Thanet, I received an order from Sir J. Sinclair, President of the Agricultural Society, to paint a high-bred cow, and this I effected so satisfactorily that Lord Somerville, who succeeded to the Presidency, entered into an engagement with Messrs. Boydell, under the patronage of the King and other friends of the Society, to publish specimens of all the various breeds of cattle. I travelled through a great portion of the United Kingdom, and painted more than two hundred portraits of animals; but the King, and the patrons, and the publishers died, the Society sank, leaving me a loser to the amount of many hundred pounds. I had also another prejudice to overcome, that of the gentlemen of the turf, who thought I could only paint cows and cart-horses; but happening to paint portraits of a beautiful blood-mare and foal, which picture was exhibited at the Academy, it brought the turf gentry around me, and led eventually to the publication in lithography of my collection of horses, and, at the same time, stamped me on the public mind as a 'horse-painter.' About this time also Sir G. Beaumont bought a large landscape by Rubens for 1500 guineas: it was at West's house, and he invited me to see it. I did so, and remained in the room nearly the whole day, during which I heard the opinions of the different visitors, and the general observation was, that Rubens used some colours or vehicles which we did not. I said nothing, but took the size of the picture, and procuring a similar panel, painted my 'Bulls fighting across a tree at St. Donat's Castle,' and then invited West to look at it. The latter went instantly for Sir G. Beaumont, who came and expressed his admiration of the work. At a subsequent period West brought it under the notice of Mr. Beckford, and said to him in my presence, 'Mr. Beckford, I consider this the perfection of execution; and when I go into my painting-room and look at the Rubens, it is gross and vulgar.' Mr. Beckford engaged me to paint the 'Twelve Signs of the Zodiac.' This picture gave rise to my painting four landscapes for Lord Somerville, which I had the honour of exhibiting to the King and the Royal Family. A long conversation ensued, during which his Majesty said, 'How, how, Mr. Ward, how is this, that you so fine an engraver should take up painting, and painting landscapes too? I am sure that can never pay you so well as engraving.' 'Please your Majesty,' I replied, 'I engrave to live, and I paint from my love of the Art.' 'Well, well,' said the King, 'that puts

me in mind of Gainsborough, who told me that when he painted landscapes, nobody bought them; so he turned portrait-painter, and then he found purchasers for his landscapes: you do so too."

West, who was Mr. Ward's strongest encourager, advised him to attempt something on a large and striking scale, to remove from the minds of the Academy the impression that he was only an engraver trying his hand at the sister-Art. He accordingly painted the picture of the "Horse and the Serpent," life-size, and sent it, together with a large landscape, to the exhibition of the Academy. To his great mortification it was rejected, which drew from Barry the observation, "No wonder they rejected the picture—it would cut them all to pieces." Smarting under the indignity thus offered him (for the work was purchased and sent to America for exhibition), Mr. Ward withdrew his name as a candidate for Academical honours; but subsequently, at the solicitation of many of the old members, who promised to support him on the first vacancy, allowed it to be replaced on the list. He was soon after chosen Associate. An introduction to Lord Ribblesdale about this time led to his painting a large picture for his lordship, of a curious waterfall, near the family seat, at Gisbourn, in Yorkshire. On the death of this nobleman, his son, who had been a pupil of Mr. Ward, came to him and said that he was unwilling so fine a work of Art should be hidden in an obscure part of the country; and therefore, with the artist's permission, he would present it to the intended National Gallery, but till this was built, he purposed depositing it at the British Museum, where, Mr. Ward informs us, it still is, rolled up. This is a matter which ought to be inquired into.

That liberal patron of the Arts, Sir John Leicester, afterwards Lord De Tabley, had hitherto no personal acquaintance with the subject of our notice, but a mutual friend brought about an introduction which led to a very intimate connexion between them. Mr. Ward passed much of his time now at Tabley Park, in Cheshire, the seat of Sir John, and he relates many interesting anecdotes of matters which occurred there, and of the pictures which resulted from his residence. We regret we cannot find room to enter upon these. One circumstance, however, must not be passed over, and that is the narrow escape from drowning which he and others had while sailing on the lake that forms the principal feature in the picture in the Vernon Gallery. Owing to the unskilfulness of one of the party the boat upset in a sudden squall of wind, and the whole crew were precipitated in the water; yet they contrived to make their way to shore without other misfortune than a thorough drenching. Mr. Thompson, R.A., had escaped a similar danger in the same place, some time previously. Another favourite place of sojourn was Wichenor, in Shropshire:—

"My earliest and latest country home, where the 'Flitch of Bacon' now hangs in the hall. I have the happiness to rank Theophilus Levitt, Esq., among my very first and most constant friends, with whom I had the happiness to pass a short time about three years ago, and painted for them a portrait of the mother, from memory, after twenty years' separation. Their house possesses many of my works from my earliest to my latest manner, the last which I painted for Mr. Levitt is a large landscape of the 'Deer-stealer,' and for which he paid me 100 guineas more than the stipulated price. Mr. L. told me on my next visit that he had refused 1000 guineas for it from a nobleman."

A succession of professional visits appears now to have engaged Mr. Ward in Wales and in Derbyshire; one of the results of these visits was his large painting of "The Angel troubling the Pool of Bethesda," for a gentleman whose name is not given, but who inherited the collection of pictures, drawings, &c. of Mr. Payne Knight. This work was exhibited at the British Gallery, and according to its author's statement "was loaded with scurrilous abuse by the Press."—"This," he says, "was the beginning of a most persevering opposition to my pursuing that walk of art; and it only subsided on the death of



James Ward

those who raised it." He, however, commenced studying from the antique, and modelling from the marbles in the British Museum. At the suggestion of others he also sent to this Institution the whole of the engravings he had executed in their various states: these amounted to 400 impressions.

"Just at this time I received a circular from the British Institution, offering a premium of 1000 guineas for the best oil-sketch of the Battle of Waterloo, or anything connected with, or illustrative of, that event. I had no relish for troops of soldiers drawn up in modern line of battle, but a friend reminded me that I could take it up in any way I pleased,—allegorically, if I liked. As an observer of the signs of the times, and considering the battle as the crowning act of Great Britain's greatness, I conceived the allegory, determined to be the poet as well as the painter of the subject. My success exceeded my expectation, for the praise bestowed on the work was unbounded, and it was pronounced the first premium sketch. This annoyed many, and among the rest, Northcote, who told me 'there was nothing but rubbish in it.'"

The Directors however awarded him the premium and gave a commission for a large national picture for Chelsea Hospital. The work was executed under many discouraging circumstances, arising from the opposition of public writers, the jealousy of professional brethren, the price he was to be paid for it, the alteration, by desire of the committee, from its original size even after commencement, the difficulty of finding a room sufficiently large to paint a picture thirty-five feet by twenty-one; and last not least, the impracticability of getting the Duke of Wellington, who was on the eve of embarking for the continent, to sit for his portrait. "I went boldly to the Duke," says Mr. Ward, "and asked him. His Grace received me very kindly, but observed, 'I am just off to the continent.' I answered 'My lord, I will follow you there.' 'Ah! Mr. Ward,' he replied 'a man that has five thousand troops under his command knows not where he may be one day after another; but I will sit to you on my return;' and he kept his word." Mr. Ward afterwards visited the Duke and Duchess at Strathfieldsaye, where he was entertained with the greatest kindness and condescension.

The picture was at length completed at the

Egyptian Hall, where it was intended to exhibit it; the proceeds of such exhibition to go (*pro pudor!*) towards the payment of the work. The price demanded for the hire of the room was 300*l.* for the season; but Belzoni was there with his mummies and Egyptian antiquities; the affairs of Queen Caroline absorbed public attention; Waterloo, and all connected with it, had not only lost their charms, but had become offensive in the eyes of the sovereign people;—what could be expected? the exhibition was prematurely closed, and the picture forwarded to its place of destination. But if it be true that

"The course of true love never did run smooth,"

so neither in this country does government patronage of Art. A new mortification awaited the artist; after much discussion among the authorities, the picture was hung on the south side of the hall, with the blazing sun scorching its back through each window. It was afterwards removed to a place over the door, with its top close to the wall, and the bottom projecting over a gallery, "where," writes Mr. Ward, "I saw it for the last time, covered with dust: it is now rolled up in the gallery upon my own rollers on which it was painted." *Sic transit gloria pictoris!*

It might naturally be supposed that the ill-success and disappointment hitherto attending the artist's performances on a grand scale, would deter him from any future attempts in the same course, but his spirit was not so easily daunted, nor did his energies relax under discouragement. He was a frequent visitor at the residence of a well-known amateur and patron of Art, Mr. Allnutt, of Clapham, who possessed a fine Alderney bull and cow. Mr. Ward thought this a good opportunity to carry out the suggestions of his friend West, who had frequently asked him why he did not paint a picture similar to Paul Potter's celebrated "Bull." "I well know this picture," said West; "it is much overrated, the composition is poor, the figure is ill-drawn, the horns are not set upon the head; and yet it is valued at ten thousand guineas; so take up the subject, for I know you can beat Potter to nothing." He did so, arguing, as he says, "that the world might see how, while I have been soaring into the regions of allegory, I have lost none of my powers over the lower world." Thus arose his large "Bull" picture, recently exhibited

at the Christmas Cattle-Show in Baker Street. He was of course desirous to have an opinion of its merits from the lips of those who were well acquainted with the rival work. Among those who pronounced most favourably upon it were the Duke of Wellington, Stothard and Jackson, the Academicians, and (in the estimation of the painters, even of more value than these,) a Dutch artist who, by order of the Duke, removed the Paul Potter from Paris to the Hague: this gentleman said to Mr. Ward, "Your picture is for England what ours is for Holland." It may be matter of opinion how far a gigantic picture of such a subject is suited to the tastes of our collectors, identified as we English are in the minds of all foreigners with "prize oxen;" but its fate proves we have little sympathy with the animal upon canvas, in however fair a condition. The work, though well known both here and in America, has never found a purchaser, but is in the hands of the artist's son, Mr. G. R. Ward, before alluded to.

Although Mr. Ward reaped little or no pecuniary advantage from his *great* works, they much contributed to extend his reputation, and bring him into contact with the influential. George IV. sent for him to his cottage at Windsor; told him he was very desirous to see the "Bull," and desired that it might be sent to Carlton Palace for this purpose.

"While with his Majesty, I had an opportunity of showing him two cabinet pictures, one belonging to Mr. Allnutt, the other to Sir Charles Blount. I had a large magnifying-glass with me, through which the King examined them; then turning to the Marquis of Conyngham, he said, 'Look here, Conyngham, tell me if you have ever seen any thing like them. I never have; and I wish they were mine.' I said, 'Which! your Majesty.' 'Oh, both, both. Whom do they belong to?' When I mentioned Sir C. Blount, 'Oh, he is my old friend; I know him very well.'" But neither parties could be prevailed on to resign their acquisitions to royalty. Yet there appeared a reasonable presumption for supposing that the royal patronage would be bestowed upon the artist, for he was commanded to go to Cumberland Lodge, where rooms and attendants were provided for him, and the king came down and requested him to select from his stables whatever he chose for a picture.

"His Majesty took me by the arm, and led me into the stable; and upon my removing my colour-box from a chair, remarked at the same time that the king would please to sit; he did so for a considerable time, while I examined the points of the horses as he pointed out their excellences. I now thought that I had surmounted every difficulty, but soon found there was some extensive underworking of an opposite interest that determined I should not long have a footing there. From what had passed between me and the king, and his giving me a commission to paint what I pleased for him, I felt assured he would be interested in seeing me at work; and his assigning me rooms at Cumberland Lodge justified the conclusion I had come to. But in an interview with the Steward of the Household, his lordship flew into a violent passion: 'What!' he said, 'turn Cumberland Lodge into a painter's shop; no!' This impressed my mind with the idea that, whatever honour or advantage I might possibly derive from my position, to have to battle against such opposing interests would be like plunging myself into a wasp's nest; and being told that I must not think of going up to the cottage without an express order from his Majesty, and being unable to get an interview with Lord Conyngham, I could but act as directed. The king's health began soon after this to fail, and my own, from these vexations, had become somewhat impaired, and increased my natural inclination to retire from the more active duties of my profession."

From the quietude of his picturesque cottage in Hertfordshire, the veteran artist annually exhibits to the world proofs of his wondrously enduring powers. We have neither space nor inclination to enter upon a critical examination of what these were, or now are: two generations have borne witness to, and have honoured his genius; while many of the living can testify that, in his case, the "hoary head is a crown of glory."

PASSAGES FROM THE POETS.



Drawn by R. H. H. H.

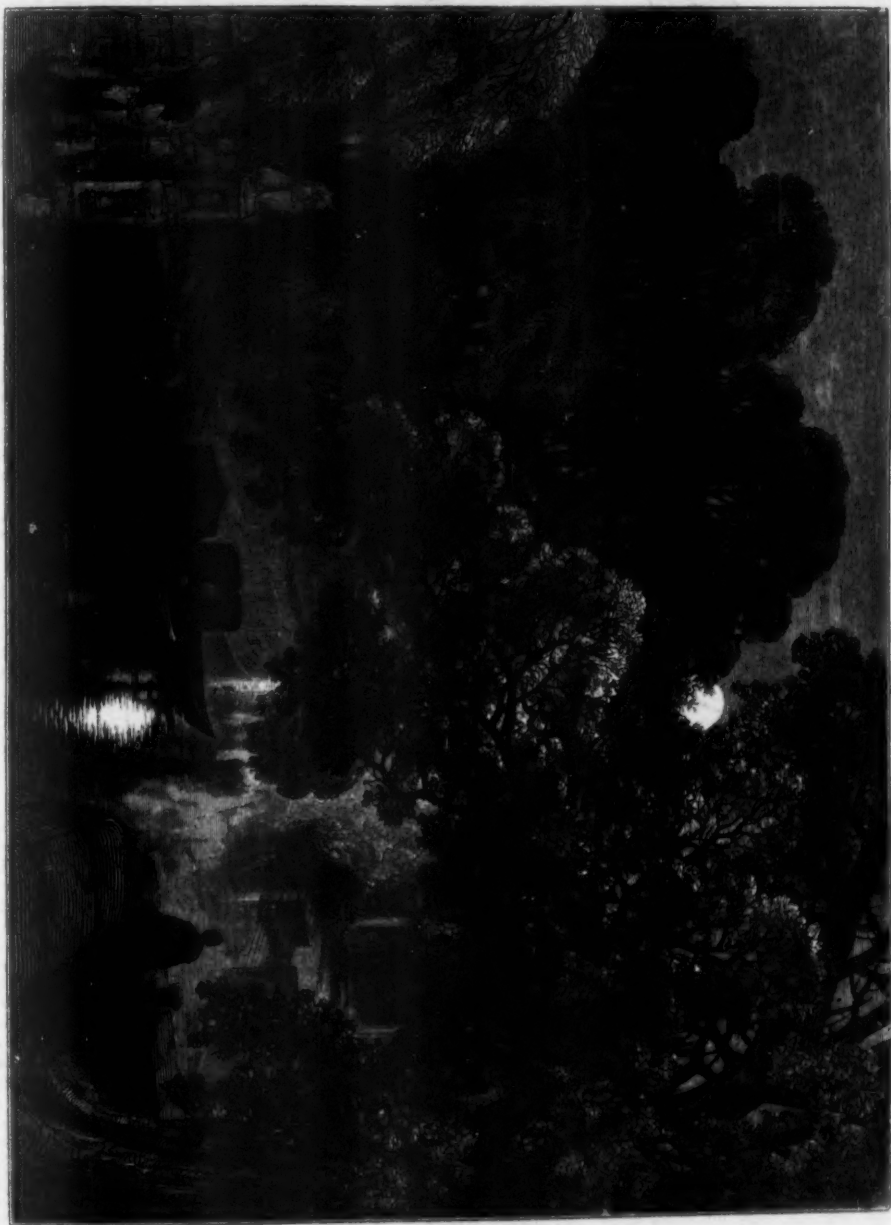
Engraved by W. H. H.

THE DEAD ADONIS.

"There yet (some say) in secret he does lie
Lapped in flowers and perfumed spycery,
By her hid from the world; and from the skill
Of Stygian Gods which do her love envy."

SHAKESPEARE'S *Flower Queen*, Canto VI.

PASSAGES FROM THE POETS.



Drawn by E. W. Halse.

Engraved by M. Jackson.

SOLITUDE.

"As the ample moon,
In the deep stillness of a summer-even,
Kissing behind a thick and lofty grove,
Burns, like an unconsuming fire of light,
In the green trees,"
WORDSWORTH



Wm E. Frost

WILLIAM EDWARD FROST, A.R.A., one of the most distinguished of our rising school of painters, was born at Wandsworth in Surrey, in September 1810. His father, discerning in the son from his earliest years an unquestionable love of Art, determined to afford him every opportunity of cultivating his taste. About the age of fifteen, he was introduced to Mr. Etty while the latter was painting his celebrated picture of "Mercy Pleading for the Vanquished," and by his advice young Frost was placed at Mr. Sass's academy in Bloomsbury Street, (now under the able management of Mr. F. S. Cary,) where he attended for three years during the summer months; and also studied, through Mr. Etty's interest, at the British Museum. In April, 1829, Mr. Frost was admitted a student of the Royal Academy, and having now definitely embarked in a profession so identified with his tastes, laboured diligently to qualify himself for its successful pursuit. With the exception perhaps of his kind adviser, Mr. Etty, no living artist ever more fully and eagerly availed himself of the advantages afforded by the lectures and life-school of the Academy; on entering which, he commenced his career as a portrait-painter, and during the fourteen years following, painted upwards of three hundred portraits, few of which, however, were exhibited publicly. Yet so determined was the artist that his practice should not interfere with his academical studies, that he never allowed the distance to which he had frequently to go to his sitters, to prevent his punctual arrival at the doors of the Academy when the life-school opened, or at the commencement of a lecture: the result of so much assiduity

and attention was, that he gained the first medals in each of the schools, except the antique, where he had to contend with that powerful and original draughtsman Maclise, to whom every student succumbed.

Portrait-painting, however, was too restricted a field for the tastes and talents of Mr. Frost; he aspired to emancipate himself from its desultory and often thankless pursuit; consequently, in 1839, he entered his name as a competitor for the gold medal of the Academy, the subject being, "Prometheus bound by Force and Strength," and he succeeded in gaining it. This picture was exhibited at the Academy in the following year. Thus encouraged he determined to send a cartoon to Westminster Hall, on the occasion of the Royal Commission being first instituted; the subject, as many of our readers will recollect, was "Una alarmed by Fauns:" here he was fortunate enough to obtain one of the third-class premiums of 100*l*; many competent judges, however, among whom was Haydon, thought he merited a higher place in the list. In 1843, a prizewinner of the Art-Union Society selected his picture "Christ crowned with Thorns," from the Royal Academy: this was a matter of no small moment to the painter, and may be adduced as one instance that this Society has done some real good to the cause of Art, for it at once determined Mr. Frost to relinquish portraiture, and devote himself exclusively to original compositions. His feelings from the first inclined him to subjects of a sylvan and bacchanalian character, such as we find described in Spencer and Milton, where the grace and loveliness of the female form might be pictured in bright harmony with the varied charms of natural landscape; and his indefatigable study of the human figure enabled

him to enter upon the illustration with entire confidence: with what success this has been effected the exhibitions at the Royal Academy and the British Institution for the last four or five years can testify.

In 1843, a sketch, "Confidence," was exhibited and sold at the British Institution: in 1844 a "Bacchanalian Dance," was sold to Mr. Gibbon, from the same rooms; and a picture of "Nymphs Dancing," was sold from the Royal Academy. In 1845, he exhibited his "Sabrina," now in progress of engraving for the subscribers to the Art-Union of London. In 1846, he exhibited his "Diana and Actæon," now in Lord Northwick's gallery: it was this work which placed Mr. Frost among the Associates of the Academy at the election in the following December. In 1847, he painted and exhibited the picture of "Una and the Wood Nymphs," which had the honour of being purchased by her Majesty; and in 1848, his beautiful work "Euphrosyne," painted for that most liberal patron of British artists, Mr. E. Bicknell. This picture likewise met with the approval of her Majesty, and Mr. Frost was commissioned to paint the principal group, as a gift from the Queen to Prince Albert. It was also exhibited at the Liverpool Academy, and obtained the prize there.

The only works exhibited this year by him are, a small picture, "A Naiad," at the British Institution, and "The Syrens," at the Royal Academy; (the latter painted for Mr. Andrews.) Mr. Frost was unable to complete in time a more important production, upon which he has long been engaged.

This enumeration of the principal pictures shown to the public, proves that the painter is more ambitious of excellence in what he does, than to multiply his efforts. Subjects such as he takes in hand, and executed in his careful manner, are the offspring of much thought and diligent labour; these have already produced their reward, and will undoubtedly lead to yet higher results. Mr. Frost is indebted to no patron for the rank he occupies; his success must be exclusively referred to his own assiduous cultivation of those artistic gifts wherewith nature has endowed him.

PENELOPE.

FROM THE STATUE BY R. J. WYATT.

THE statue of Penelope, which is one of the most graceful works of the sculptor, belongs to her Majesty, and is placed in the private apartments of Windsor Castle. The passage from the history of the wife of Ulysses, Mr. Wyatt has sought to embody, is taken from the twenty-first book of the *Odyssey*, wherein Homer describes the proposition she makes to her numerous suitors, to bestow her hand on him who can send a shaft from the bow of her absent lord through twelve rings in succession. The queen of Ithaca is supposed to be standing in the presence of the assembled princes with the bow in her hand, preparing to address them in the words of the poet—

"Say you, whom these forbidden walls enclose,
For whom my victims bleed, my vintage flows;
If these neglected, faded charms can move?
Or is it but a poor pretence you love?
If I the prize, if me you seek to wife,
Hear the conditions, and commence the strife:
Who first Ulysses' wondrous bow shall bend,
And through twelve ringlets the fleet arrow send,
Him will I follow, and forsake my home,
For him forsake this lov'd, this wealthy dome,
Long, long the scene of all my past delight,
And still to last the vision of my night!"

The figure is portrayed with much classic spirit; the attitude is highly expressive of her bereft and unfortunate condition, and her countenance exhibits the combination of natural modesty and long-enduring sorrow. The dog, which may be presumed to represent Argus, the favourite dog of Ulysses, that died on the instant he recognised his master, when returned, typifies the fidelity of Penelope, and forms at the same time an appropriate and effective adjunct to the figure. The manner in which the drapery is disposed is especially worthy of attention; it is rich and full without heaviness.

* Our engraving on wood is from a slight sketch in oil by Mr. Frost, painted about eight or ten years back.



From a Drawing supplied by the Sculptor.

Engraved by W.H. Mole.

FROM THE STATUE BY R.J. WYATT.
IN THE POSSESSION OF HER MOST GRACIOUS MAJESTY.

PRINTED BY H.M. MARKS.

PUBLISHED FOR THE PROPRIETORS.

22 JU 52

ON THE APPLICATIONS OF SCIENCE
TO THE FINE AND USEFUL ARTS.

MAGNETO-ELECTRICAL PLATING.

WHEN Lucretius described the stone from Magnesia which sent forth some subtle essence capable of attracting small bodies floating near it; and still more when the mysterious force which compels the magnet to point to the mariner with fidelity the North, was closely examined, it appeared that man had secured the end of a thread by which he might explore the labyrinth of Nature's most wonderful works. But the most volant imaginations failed in their outshadows of the amount of its influence, or of the direction of its workings; and although we find Kircher referring every phenomena of attraction or repulsion to magnetism, he never thought that this power, of which he wrote so extensively and with so much enthusiasm, was capable of breaking up the most powerful of chemical affinities. Modern science has, however, shown that it is so; and in this age of useful applications this power is employed by the manufacturer to substitute that of the voltaic battery in the process of electrotype deposit; and in Birmingham, magnetism is actively worked for the purpose of plating ornamental articles with gold and silver. In our article on the Electrotype (*Art-Journal*, April, 1848,) we briefly alluded to this interesting application of Science, and regretted that the process should not, as we were then informed, be available on the large scale demanded by the electro-plater. We have now the satisfaction of knowing that in the Magneto-plating and Gilding Works of the original patentee Mr. J. S. Woolrich, and also in the establishment of Mr. Prime of Birmingham, that the permanent magnet is the only source of that electrical power which is necessary for their particular branches of manufacture.

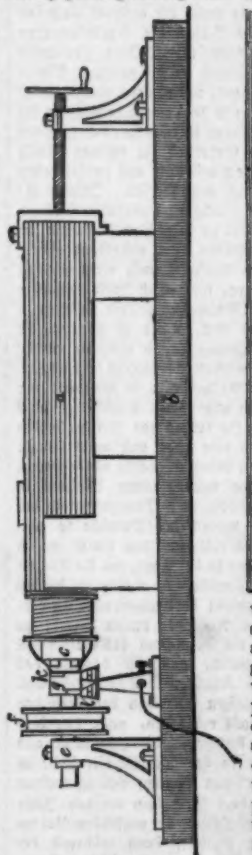
The phenomena involved in the process which we have now to consider, may be regarded as among the most remarkable of the discoveries of modern times. The magnet has been long known, and magnetism was long considered as identical with the other forms of electricity; but until the beautiful discovery of Professor Orsted, that a current of electricity circulating round a bar of soft iron rendered it very powerfully magnetic, no direct proof had been afforded of their relation. As the electric current was found capable of making a magnet, it became a point of great interest to develop a current of electricity from a magnetised bar. This was eventually accomplished by Faraday, after a series of researches, which are models of pure scientific induction; and we are now in possession of the knowledge, that it is impossible to move a conductor of electricity near the poles of a magnet without producing an electrical disturbance. If we place a link of copper wire around the pole of a magnet, and connect the end with a galvanometer (an instrument for measuring currents of this force,) the disturbance of its index, when the link is moved from the magnet, will show the conversion of that power which is in a state of statical equilibrium in the magnet into a dynamic condition in the wire. This simple explanation, which may easily be examined by experiment, is necessary to the clear understanding of the principles of the magneto-plating machines, which we shall now describe:—

The accompanying woodcuts, 1 and 2, represent the magneto-electric machine in plan and in elevation. *a* is a powerful horse-shoe magnet, consisting of a number of magnetised steel bars

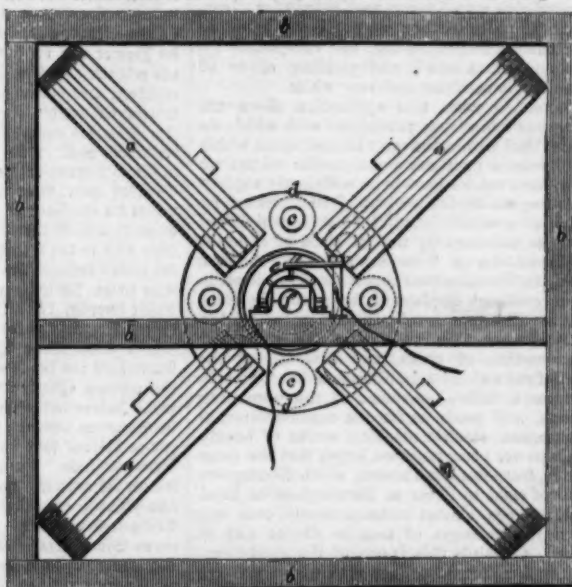
fastened together. This magnet is firmly secured in a horizontal position to the table *b*. *c* is the armature—a soft iron bar placed across the poles of the magnet—which is fixed to a spindle *d*, working in bearings *e*, and which is made to rotate by a band and pulley *f*. Opposite to each pole of the magnet, but fastened to the armature, are two coils of copper wire; *g* is a cylindrical piece of wood fixed on the axis, and two semi-circular bars of metal, *h*, are fitted on this cylinder and carefully insulated; *i* is a spring which presses on the upper part of the cylinder *g*, and *j*, a similar spring, which presses on its under side. The similar end of each coil of wire must be joined to the same semi-circular pieces of brass *k*, which represent the beginnings and the ends of the coils. When the armature is made to revolve, the springs *h* and *i* are alternately in connection with the commencement and termination of the wires. Now, when the armature is made to revolve, it will be seen that the coils of copper wire move rapidly over the poles of the magnet; and as they pass across them, an active current of electricity flows through the coil, and may be carried by means of wires, as shown in our drawing, to the chemical solution from which it is required to revive the metal. By occasioning a rapid rotation of this charged armature, a current is kept constantly passing through the wire. The annexed

with coils of copper wire, and that in passing between the coils of the magnet, currents of much power are set in motion. This last machine was made for Mr. Prime of Birmingham, and has been worked since February, 1844. The intensity of the current of a magneto-electric machine depends on the length and diameter of the wire, of which the coils on the armature are made; it admits therefore of being varied according to the requirements of the operator.

Of course the great points for the manufacturer's consideration are the facility of working, the first cost of the machine, and the economy with which it can be worked. All these points have been satisfactorily answered. Machines, similar to the one to which we have above directed attention, can be made for about 70*l*. The wheel which carries the armature is moved by a small steam-engine in Mr. Prime's manufactory, which is also employed to do other work; and that gentleman assures us that a three-horse power engine would drive twenty such machines, and the cost of this would be about 15*s*. per week. This machine deposits when the wires are carried into the plating solution, about five ounces per hour, or from fifty to sixty ounces a day. The wear of the machine is exceedingly small; it may, indeed, with the exception of a little wear on the breaks, which last two years, and cost about 2*l*., be considered as nothing. It



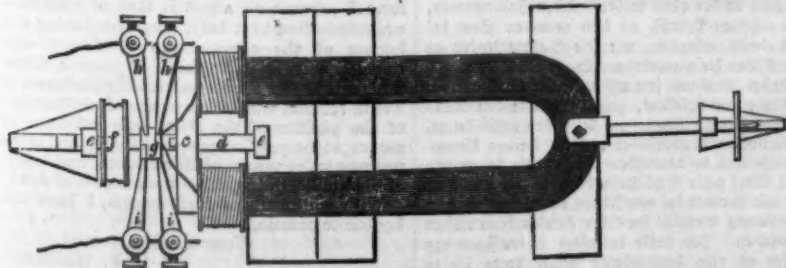
the arms of each magnet. The general details of this arrangement it is unnecessary to describe in this place; it will be sufficiently understood that the revolving armatures are connected



woodcut represents a compound arrangement of great power, in which four compound magnets *a* are arranged as radii, a wheel carrying the armatures *c* on its periphery, conveys them during its rotation with rapidity between

is remarkable and contrary to all preconceived notions, that notwithstanding the constant action on the magnets and the unceasing flow of a current of electricity derived from them, that no diminution of power can be detected. The iron bars which hold locked within or about them an attractive force of a remarkable character, may be regarded as an unfailing reservoir of electric power, which can be employed in rendering asunder the most powerful chemical affinities, and in doing the mechanical duties of covering common metals with the more elegant and durable coatings of gold or silver. Although the economy of the magneto-electric machine can be no longer questioned, it possesses advantages over the voltaic battery which are still more important. In the voltaic battery we are liable to irregularities of action, which are sometimes of the most annoying description, but the machine is marked by the most extreme regularity and certainty of action, nor is it influenced in any way by the change of the atmosphere; and of course there are no annoyances from any gaseous fumes, such as are always evolved from the voltaic battery.

The depositing powers of these machines is regulated by an extremely simple contrivance. By sliding a keeper or piece of soft iron on both poles of the magnet, as the coils approach them, more magnetism passes through the keeper and less through them, and the contrary. This is a great advantage in practice, as the plater has thereby the power of altering, according to the



quantity of work in the vats, the amount of current electricity. The present patentees of this process are the Messrs. Elkington, who, as stated in a former article, still prefer the voltaic to the magnetic process for the electrotype.*

It appears that Mr. Sturgeon was the first person who employed magnetic electricity to produce chemical decomposition, but his experiments were upon an exceedingly small scale. Mr. Woolrich was the first who employed it in such a manner as to be available to the manufacturer. Acknowledging the kindness with which Mr. Prime has furnished us with information on the economy of the machine, and the readiness with which Mr. Woolrich has explained the whole of his arrangements, we must leave this portion of the subject, referring those who desire further information on this very interesting scientific application to the excellent "Manual of Electro-Metallurgy" by Mr. Shaw, in which these magneto-electric machines are particularly described.

The solutions from which gold and silver may be precipitated, either by the voltaic or the magnetic process, are formed from the salts it forms with chlorine, bromine, iodine, cyanogen, sulphurous, or hypo-sulphurous acids. The oxides of gold or silver dissolved in the cyanide of potassium, or the sulphite of potassa, are more commonly employed than any other solutions. The electro-platers to whom we have already referred give a preference, particularly for silver, to the sulphite solution, as not being liable to spontaneous decomposition, unaccompanied by any unpleasant smell, and yielding silver of considerable hardness and very white.

Connected with this application there are numerous interesting particulars with which we cannot deal within the very limited space which the demands upon our pages confine us to; we hope, however, we have been sufficiently explicit to convey an intelligible idea of that process by which, so wonderfully, solid metal is precipitated from its solutions by the influence of a power which we derive from an iron bar. A force which, at the same time that it manifests itself in the magnificent displays of the aurora borealis, and in all the marvellous phenomena of terrestrial magnetism, regulating the molecular arrangements of rocks, and determining the form of natural crystals, affords, in the mariner's compass, a faithful guardian to the wandering seaman, and produces for the manufacturer, in the magneto-electric machine, works of beauty by its power: nor must we forget that the same agency, from the same source, which decomposes a salt of gold or silver in Birmingham or Sheffield, conveys, almost instantaneously, over any space the messages of man in silence and in safety. Certainly this is one of the most beautiful applications of science with which this age of utility has furnished us. We cannot conclude this notice without observing that Dr. Braun, at Rome, is employing one of these magneto-electric machines for the purpose of copying by its means those beautiful productions of ancient Art which that city contains. Some specimens executed by this gentleman have reached the metropolis, and they are of the utmost beauty, and, of course, of undoubted fidelity.

It appears to us, that in the hands of the amateur, who has ingenuity sufficient to devise means by which the armature of the magnets may be kept in constant revolution, which might be done by an arrangement of a weight attached to a cord running over a pulley, that the magneto-electric machines offer the most economical and satisfactory arrangement for their use in electrotyping; being quite free from the objectionable trouble of the battery, and, comparatively, of little cost. With these remarks, which we think sufficiently explain all the advantages of the magnet over the battery, and the difficulty which has prevented the patentees from employing it more extensively than they have hitherto done, we take leave of the subject.

ROBERT HUNT.

* Mr. Woolrich states that the large machine made for the Messrs. Elkington should be capable of depositing twenty ounces of silver an hour; but that experiments made by Mr. Starr of America, with a view to apply it to the production of the electrical light, has rendered it unfit for plating. We have heard from another quarter of undoubted authority, that Messrs. Elkington's machine is in many respects imperfect.

LETTER FROM DR. WAAGEN.

[We announce with much pleasure, and we are sure our readers will receive the announcement with great satisfaction, the commencement of a series of papers on Art, in this Journal, from the pen of Dr. Waagen, whose name is famous in England, for works which have indeed obtained European renown. The following brief communication, which prepares the way for the Papers he designs to contribute, we print at the request of the writer.]

Brief des Directors Waagen von Berlin, an den Herausgeber der Zeitschrift Art-Journal.

Mein Herr,
Erlauben Sie mir zuvörderst Ihnen auf Ihre werthe Zeitschrift meinen Beifall über Ihre Zeitschrift auszusprechen. Dieselbe erfüllt durchaus ihren Zweck, Sinn und Kenntniss im Bereich der bildenden Künste in Ihrem Vaterlande in weiteren Kreisen zu verbreiten, so wie dieselben immer mehr mit den verschiedenen Zweigen der Fabriken und Handwerke in Verbindung zu setzen, und die Ergebnisse der letzteren zu verdeutlichen. Habe ich schon bei der früheren Ausgabe kaum begreifen können, daß Sie den Preis bei einem so reichen Inhalt bei einer so zahlreichen Ausstattung mit Abbildung aller Art, von denen verschiedenen allen Anforderungen der Kunst entsprechen, so niedrig haben stellen können, so finde ich vollends nach den ersten Lieferungen dieses Jahres die Verbesserungen im Format und im Inhalt, womit Ihre Zeitschrift jetzt erscheint, im Verhältnis zu der geringen Preiserhöhung ganz überragend, und es kann hiernach nicht fehlen, daß sich die schon so lebhafteste Theilnahme für Ihre so schöne und nützliche Unternehmung noch immer vermehren muß. Das Gedröben der schönen Künste in Groß-Britannien liegt mir aber aus verschiedenen Gründen ganz besonders am Herzen. Immer gewohnt die verschiedenen Nationen Europas aus einem allgemeineren Standpunkt zu betrachten, erkannte ich schon früh in den Engländern den mächtigen Zweig des großen germanischen Völkersamms, welcher durch seine freien Institutionen, wie durch seine politische Größe beweist, daß die Germanen zu dem Höchsten in diesen Dingen berufen sind, wenn sie nur in die richtige Weltstellung kommen, was meinem armen Vaterlande von der Vorlesung verlag zu sein scheint. Bei meinem längeren Aufenthalte in England vor zwölf Jahren lernte ich aber Ihre Landleute auch im Einzelnen lieben. In der ganzen Art zu denken und zu fühlen, fand ich eine enge und wohlthuende Verwandtschaft. Ganz besonders hatte ich bisher in keinem der anderen, von mir besuchten Ländern in dem Maße die Gedächtnis und Treuehaftigkeit des Charakters gefunden, woran der Deutsche so sehr seinen Stammesgenossen erkennt. Um dieser großen Nation meine Verehrung zu bezeugen, um die Kenntniss der unermesslichen Kunstschätze, welche in diesem Lande zerstreut sind, sowohl dort allgemeiner zu verbreiten, als auch dem Auslande davon Kunde zu geben, um endlich auf die Verehrung des Geschmacks nach Kräften einzuwirken, gab ich damals das Werk, Kunstwerke und Künstler in England heraus. Und nach den vortheilhaften Anzeigen der kritischen Blätter, welche damals erschienen, nach den beifälligen Ausstellungen kunstgebildeter Enthalter aus den verschiedensten Classen der Gesellschaft, habe ich zu meiner Freude abnehmen können, daß ich meinen Zweck nicht verfehlt habe. Seit dem vorigen Jahr geschehe ich, meine Bewunderung der englischen Nation noch ungemein erhöht worden, denn während der Sturm der Revolution über die meisten Länder Europas auf eine Weise hereingebrochen ist, daß alle die höchsten Güter der Menschheit, Sittlichkeit und Recht, Wissenschaft und Kunst, mehr oder minder in Frage gestellt sind, haben sich die Welten dieser furchtbaren Bewegung an den alten selbstgegründeten Institutionen, an der richtigen Politik, an dem gesunden Sinn des Volks ebenso gebrochen, wie seit Jahrtausenden an seinen Küsten die wandernden Wogen des Meeres. Ich sehe daher England jetzt als dasjenige Land an, wo alle Kinder des Friedens, jama die bildenden Künste, deren Blüthe immer am leichtesten gefährdet ist, noch fortwährend ungeschädigt gepflegt werden können. Um hiezu auch in demselben Sinne, wie in meinem obigen Werk mein Schärftlein beizutragen, werde ich daher mit Freuden der von Ihnen an mich ergangenen Aufforderung Beiträge für Ihre Zeitschrift zu liefern nachkommen. Ich denke demnach in der Form von Briefen an eine kunstliebende Frau, deren ich in

England verschiedene von so großer Auszeichnung kennengelernt habe, mich in möglichst allgemeiner verständlicher Weise, über das Verhältnis der bildenden Künste zu anderen Mitteln menschlicher Bildung, über das Verhältnis die bildenden Künste zur Natur, zu seiner jetzmaligen Aufgabe, und zu seinen darstellenden Mitteln, endlich über das Verhältnis der Publika zum Fortschreiten der Kunst gegenüber auszusprechen.

Mit der vorzüglichsten Hochachtung habe ich die Ehre zu verharren:

Ihre
Ganz ergebener Diener,
G. F. Waagen.

TRANSLATION.

THE DIRECTOR WAAGEN OF BERLIN, TO THE EDITOR OF THE ART-JOURNAL.

Sir,—Permit me to express to you my approbation of your journal, as in every way realising your object of the promotion in your country of an extended knowledge of Fine Art, and the adaptation of the same to the designs of manufactures, with the view of enhancing the taste and character of ordinary productions. I cannot understand how you can, at a price so reduced, bring out a work so rich in matter and various engravings as specimens of every department of Art; for I really find in the first number of this year, the improvement astonishingly great in proportion to the increase of price, inasmuch that the already extensive circulation of your useful and beautifully illustrated work cannot fail to be augmented. I have especially at heart the prosperity of Art in Great Britain. Accustomed to contemplate the various nationalities of Europe, I discovered early in the English the powerful branch of the great German stock, which, by its political greatness, shows that the Germans are capable of attaining to the utmost distinction, if they are but led into the direct path, which appears by Providence to be denied to my unhappy country. During my lengthened stay in England, twelve years ago, I was taught to love the people of your country; in thought and feeling I found among them a close and friendly sympathy. I had never hitherto discovered in any of the countries which I had visited—that honesty and uprightness of character whereby the German so readily discovers his race. In order to prove my reverence for this great nation, in order to extend the knowledge of her treasures of Art, as well to foreign nations as at home; in short, with a view to the formation of taste, I published the work "Art and Artists in England," and, if I may judge from the kindly notices of critical publications, and the opinions of intelligent Englishmen of all classes of society, I conclude with pleasure that I have not failed of my object. I confess that the last year has inexpressibly increased my admiration of England, for, while the storm of revolution has burst more or less over every country in Europe, endangering all the best acquisitions of humanity, civilisation, right, science, and art—the tempests of this fearful movement have broken against the firm institutions, the just policy, the sound sense of England, as the waves of the ocean have, during thousands of years, been broken on the inaccessible barrier of her coasts. I therefore look to England as the only country in which the children of peace, especially the Arts, the growth of which in the most easily retarded,—can be permanently and securely fostered. In order, therefore, to be enabled to treat of Art in the same spirit as in my former work, I accept, with much pleasure, your proposition to contribute to your Journal; and the form I propose to adopt is that of epistolary communication to a lady, amateurs having the honour of the acquaintance of several distinguished ladies in England. I propose, therefore, treating in simple and intelligible terms of Art in relation with other means of civilisation; of the position of the artist with reference to nature; to the problem proposed to him, and to the representative means of its solution; and lastly, of the public, in respect of monuments of Art.

With sentiments of high esteem, I have the honour to remain,

Your obedient servant,
G. F. WAAGEN.

ANCIENT SHIPS.

In the sixteenth century ship-building had greatly improved, and the large size of the vessels which were now constructed, completely threw the old single-masted ships into disuse as men-of-war or trading vessels; although exceptions to this general rule may be met with, they only occur in the earlier part of the sixteenth century. Before however we finally dismiss the old single-masted vessel, we will present the reader with one more example of a war ship of the fifteenth century, because it is a very good specimen of the craft; and it will also aid, by its contrast with the more modern improvements we shall exhibit, in showing what these



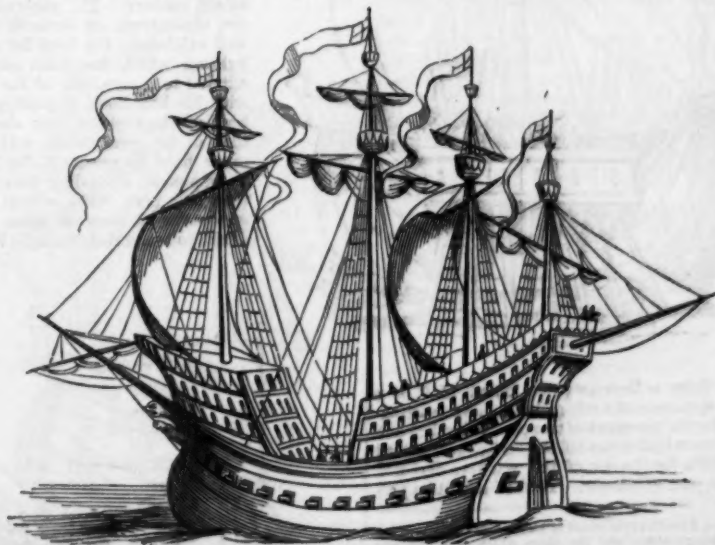
alterations consisted of. The original drawing occurs in the very beautifully illuminated copy of Froissart's Chronicles, preserved among the Harleian Manuscripts in the British Museum. The ship is one in which the Dauphin of France is about to embark with his soldiers, one of whom precedes him bearing a banner; this figure appears in our cut, but our object being to exhibit the ship alone, the noblemen and gallant knights who follow him have been omitted. Allowance must be made in this drawing (as in many others of the period) for the awkwardness of the delineation; but it is peculiarly valuable for the sort of bird's-eye view it gives into the deck of the ship. The turretted fore-castle with its windows, and trumpeters, sounding a gay note as the soldiers embark, will be noticed in front: the single mast in the centre, with its top-castle and its one sail furled in the yard. Behind is seen the raised poop, with the door leading to the cabins below, with a window on each side of it. Above appears another trumpeter, blowing as lustily as his companion. In front of the ship is an ordinary row-boat, of the kind used to convey passengers from the land to larger vessels, and also by fishermen who went not far from shore. The hood worn by the man rowing was the *sou'-wester* of the middle ages; a pointed hood of strong cloth, which covered the head and fell around the neck, protecting that portion of the body from the inclemency of storms at sea. It will be seen that both boat and ship are built to stand high out of the water, and would bear a great deal of rough weather before they would upset. The very odd and peculiar look these ships had when they lay becalmed or at anchor with sails furled, may be guessed at by one represented in the distance; and although it be but a mere indication, it is a faithful one of the general aspect of these old vessels.

An important feature in the fifteenth century was the great stimulus given to trade; the wealthy merchantmen of Flanders now rivalled the nobility, and the numerous *Hotels-de-Ville* constructed in mercantile towns, and expressly devoted to the transactions of business, which had at an earlier period been considered a degrading thing, now equalled in splendour the

Chateaux of the nobility, and they found themselves really less rich, and in many instances less influential, than the once-despised trader. Nor was commerce restricted by them to the bringing of "spices from far Cathay" alone; a consignment of Greek manuscripts as frequently accompanied the freightage of the noble family of Medici, and of the merchant princes of the middle ages. They were the foster fathers of the Arts and Literature, and we owe more to them than to the turbulent and overbearing nobles. The great advances made in all the useful Arts, and in the comforts and elegancies of life, during the fourteenth century makes that a great era in the history of civilisation. Navigation had much to do with all this, and the ship—one of man's noblest inventions—did, like a good servant raise and ennoble the being who had called it into existence. Connecting all countries and products, the world became as one large family, and the amelioration of all mankind in a large degree effected.

The advantages of trade were soon felt, and the nobles and clergy occasionally trafficked as merchantmen. Even royalty itself condescended to be among the number, and Edward IV. is recorded to have been a great gainer by commercial undertakings. The clergy had been in the field at a much earlier period, and frequent mention of trading vessels, the property of bishops and ecclesiastics of high rank, is made in the thirteenth and fourteenth centuries. Matthew Paris informs us that William of Trumington, Abbot of St. Alban's, in the reign of Henry III., traded extensively in herrings, for the purchasing of which at the proper season he had agents at Yarmouth, where he had large storehouses in which he kept them until he could make a profitable sale; all of which the historian says was "to the inestimable advantage as well as honour of his abbey." The sovereigns of England now began to look jealously at commercial laws, and the protection and welfare of the merchant was an object of as much solicitude as the Royal Navy itself. Edward IV. we have already noticed as having paid attention to the subject; he had six vessels of his own, a remarkable thing in those days. Richard III. also attended to the Navigation Laws, and the proper regulation of commerce; but it was to the clear-sighted, money-loving Henry VII. that

At first Henry possessed only this one ship of war of his own, to which a second was added by the capture from the Scottish captain, Andrew Barton, of his ship called *The Lion*, in June 1511; an incident which led to the war between the two kingdoms, the battle of Flodden, and the death of James IV. of Scotland. The next year, 1512, Henry built another ship at Woolwich, the *Regent*, weighing one thousand tons, and described as the greatest ship that had yet been seen in England. From an indenture drawn up between the king and his admiral, Sir Edward Howard, for the victualling of the fleet fitted out this year to aid in the war against France, it appears that the *Regent* was to carry seven hundred soldiers, mariners, and gunners. A ship apparently still larger than this, however, is described as having been sent to sea this same year by the Scottish King in a fleet which he equipped for the assistance of France, but which was in a storm, scattered and destroyed on its way to that country. This Scottish ship, the largest that had been built in modern times, was two hundred and forty feet in length by fifty-six in breadth; dimensions however which, in the latter direction especially, were materially diminished by the thickness of the planking, which, that it might be proof against shot, was not less than ten feet. This great Scottish ship carried thirty-five guns (all on the upper deck) besides three hundred smaller pieces of artillery called culverins, double-dogs, &c.; and her complement consisted, besides officers, of three hundred seamen, one hundred and twenty gunners, and one thousand soldiers. But Henry did not satisfy himself with merely building ships; he laid the necessary foundation for the permanent maintenance of a naval force by the institution of the first Navy Office, with commissioners, or principal officers of the navy as they were styled, for the superintendence of that particular department of the public service. He also established by Royal Charter, in the fourth year of his reign, the "Corporation of the Trinity House of Deptford," for examining, licensing, and regulating pilots, and for ordering and directing the erection of beacons and light-houses; the placing of buoys, &c.; to which he afterwards added subordinate establishments of the same kind at Hull and Newcastle. The navy yards and storehouses at Woolwich and Deptford also owe their origin to this king Henry's great



it owed most, as he saw that by its due encouragement wealth must flow into his own coffers as well as into those of his subjects. The company of Merchant Adventurers were incorporated by this sovereign in 1505. The passage to India by the Cape of Good Hope, and the discovery of the New World by Columbus also occurred during his reign.

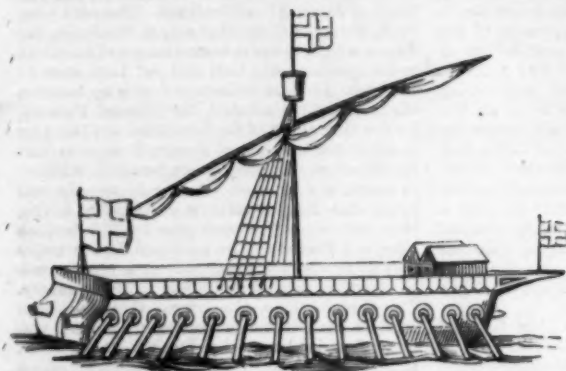
It was his son and successor, Henry VIII., who first began to construct a Royal Navy of imposing grandeur. His ship, called *The Great Harry*, is exhibited above, from a contemporary drawing.

ship the *Regent* was blown up with seven hundred men on board of her, in a battle fought with the French off Brest, a few months after she put to sea; on which he caused another still larger to be built, which he called the *Harry Grace de Dieu*.

The next engraving represents a light pinnace for the disembarkation of troops used in the French

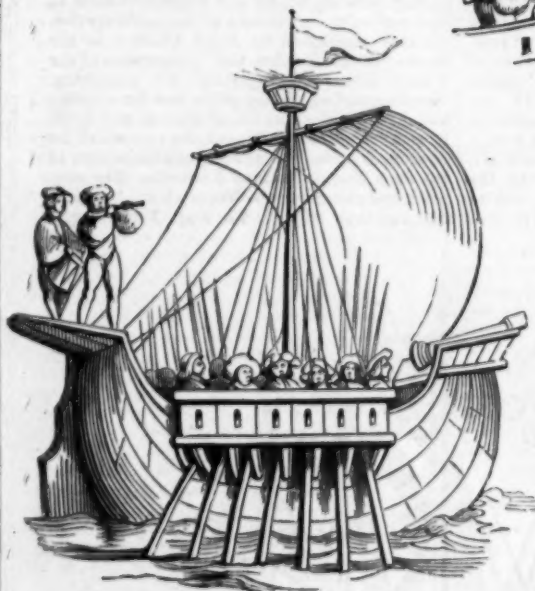
* "Knight's Pictorial History of England." Henry also erected the first pier at Dover, and provided generally for the maintenance and support of the principal ports throughout the kingdom.

ware of the reign of Henry VIII. It is a vessel square at the stern, carrying some few guns there, and in the head; and being propelled by rowers. It has a single sail like the Genoese boats, and is decorated at the sides with painted



shields in imitation of the ancient style, when the soldier's real shields were ranged round the vessel. This "flat-bottomed boat" reminds one rather strongly of those constructed by Napoleon for the invasion of England, and which "frightened the Isle from its propriety" in the early part of the present century. Our cut is copied from the ancient picture representing the embarkation of the English at Portsmouth on the 19th of July, 1545.

The continental vessels still continued small; if not used for long journeys or of modern build expressly as ships of war. The cut here given,



copied from a German print, dated 1540, is a capital specimen of a war-galley, a mere coasting-vessel for the transport of troops. It has but one sail, above which is the old top-castle, well armed with darts for the use of the warriors destined for that post of danger. The sail it will be per-

* These French expeditions of Henry were very popular among his subjects; and the glory which would accrue from them was insisted on by all. The ballad-makers and other popular rhymesters tuned their voices to the popular strain, and sang of Henry, "the royal Rose of England," in flattering terms:—

"This rose will into France spring,
Almighty God, him thither bring,
And save this flower which is our king,
This Rose, this Rose, this Royal Rose."

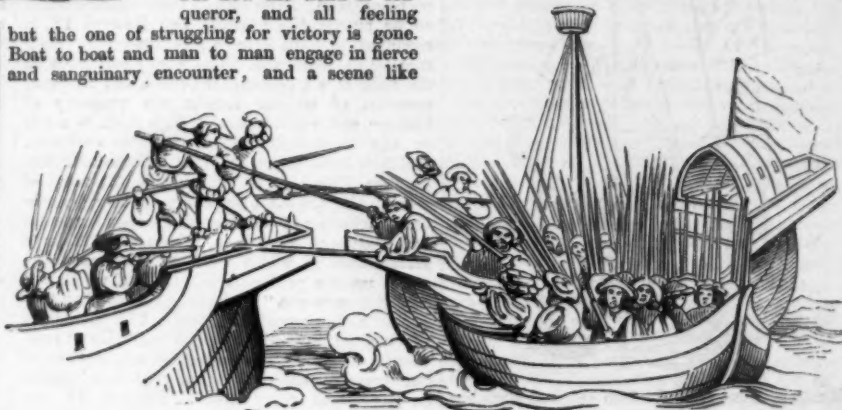
All this flattery took place in the early part of his reign; in the latter part of it there were few men who could shut their eyes to his odiousness. Yet this idea of the Rose became the favourite one with Henry; and the motto which surrounded his head on his coins describes this monarch as "a rose without a thorn." (*Henri, Dei Gratia Rosa sine Spina.*) Perhaps flattery never became more absurd than when it applied such a term to such a king.

ceived is still guided by the man at the helm. In front of the vessel is placed a large cannon, upon a portable carriage. There are galleries at the sides for rowers; and the centre of the vessel is closely packed with military, whose "forest of spears" bristle above them. Mounted high upon the stern, the fife and drummer sound an inspiring strain, taking the place of the old trumpeters; and thus gaily do they proceed on their errand of war.

On reaching the enemy the aspect changes. War loses its captivating state and gallant bearing. The sanguinary but necessary evil

"—hid in magnificence and drowned in state,
Loses the fiend; assumes the name
of glorious war!"

but now the fiend is conqueror, and all feeling but the one of struggling for victory is gone. Boat to boat and man to man engage in fierce and sanguinary encounter, and a scene like



that above depicted ensues. It is obtained from the same source as our preceding cut, and gives an excellent notion of a fight between galleys in the early part of the sixteenth century. The eagerness of the combatants on both sides is well exhibited; the love for close fighting which has been already alluded to is seen, one of the men with his boat-hook is pulling the head of the enemies' boat close to that of his own; while with the other hand he wards off the blow an opponent is dealing him with the long pike, with which they endeavour to keep off those who desire to board their vessel. While

the men in the prow, mounted advantageously and provided with these long pikes, preclude all boarding if possible, the soldiers in the centre of the vessel aim their guns and pick off as many of their opponents as they can. The arched covering for the protection of the steersman with its row of small windows will be noticed in the stern of the ship; above it floats the standard of the commander. Smaller gun-boats assist these larger vessels, one of which is seen in the foreground of our group, filled entirely with soldiers bearing fire-arms, who harass the enemy by rowing round their more unwieldy ships and firing in upon them.

Our sixth engraving is an excellent example of a galley for the conveyance of troops or passengers on large rivers, or as a coasting vessel; it is constructed for this purpose alone, and not for fighting. The covered deck gives it the aspect of a pleasure-boat; the lower deck beyond it exhibits steps leading to the prow; the upper deck is devoted to the rowers, who stand to their oars, which are secured by being braced together



less inclined to change for what the scientific may consider improvements. The pride and enthusiasm of a sailor extends to his ship; which he loves in the end, and almost speaks of as a living creature; as the companion of his glory, his travels, and his "hair-breadth 'scapes"; and you might as easily persuade him that the figure-head which he looks on as the *ne-plus-ultra* of high Art was both hideous in feature and bad in execution, as convince him that his "good ship" needed or could have an improvement.

The spirit of mercantile adventure, or the more daring and romantic love of discovery, exercised a strong and a marked influence in the days of Elizabeth. Both Edward VI. and Mary were too busily engaged with matters of state and religion, to pay that attention to the navy which it had received in the two previous reigns; and men's minds were occupied with home concerns, so that the commerce of the country went slowly on by dint of its own vital energy alone. But in the very first year of the reign of Elizabeth an act for the encouragement of commerce was passed, which was remarkable for a liberality of view, going far beyond the notions that were clung to by our commercial legislators in much later times. With a protective policy the most narrow-minded, all merchandise not of native manufacture before this time was prohibited to be imported or exported in any but English vessels. This was felt as a great hardship by foreign powers, who very sensibly taught English law-makers the folly of such enactments, by ordaining the same rules for the guidance of ourselves in foreign ports, and prohibited their own manufactures from being shipped in any but native vessels. No more effectual mode of destroying or crippling commerce could have been invented, as it had the effect of diminishing consumption, stopping the interchange of national manufactures, and injuring trade and industry. It was now enacted that the exportation and importation of foreign goods should be allowed in foreign vessels upon the payment of the Alien custom.*

Whatever may have been the faults of Elizabeth as a woman, and she had many which no historian would now venture to defend, as a sovereign she had few rivals; her reign was brilliant and fortunate, and during its entire continuance the country gradually improved, and its laws and institutions assumed a firmer and a broader basis. There were few sovereigns more loved by their people; and scarcely any who knew better how to secure a people's affections. During her reign maritime discovery flourished. The names of Sir Francis Drake, Sir John Hawkins, Sir Martin Frobisher, and Sir Walter Raleigh, combine with others in a galaxy of nautical glory which few other countries can exhibit. Among her merchant men, what name more glorious than that of Sir Thomas Gresham, that true type of the noble-minded trader.

"The evil that men do lives after them,
The good is oft interred with their bones!"

but the name and good deeds of Gresham are still known and revered by all; and his "good deeds" even now fructify in modern London. With such true hearts and noble minds around her as Elizabeth assembled, both in court and cabinet, on land and sea—her errors as a woman were failings that may "die with her," her glory as a sovereign must live.

The war-ships of the reign of Elizabeth were like those of her father, of high build, with raised deck of two stories in height, like the modern Chinese vessels. They were well furnished with double rows of guns; and, although clumsy looking, were exceedingly picturesque, as may be judged from our cut of the Great Seal of Charles Lord Howard of Effingham, Lord High Admiral of England, afterwards created Earl of

* The two great trading companies, the Merchant Adventurers, and the Merchants of the Staple, were further empowered twice in the year to export goods from the river Thames in foreign vessels, on payment of the foreign dues. In the previous reigns the privileges which had been granted to foreign merchants by Henry VIII. had been most absurdly abrogated; and it was only by a sort of reprisal that we were taught common sense. When we reflect on the many restrictive and foolish laws which shackled our early commerce, it is a matter for surprise that it survived the enactments.

Nottingham, and who was the distinguished commander of the English fleet, which, in conjunction with the winds of heaven, dispersed and destroyed the formidable Spanish Armada for the invasion of England in 1588. The seal



is the Great Seal of the Admiralty, and exhibits a first-rate man-of-war. The sail of the mainmast is painted. The top-castles are large, particularly the centre one, where the very old fashion of surrounding it with shields of arms is still continued. A very long pennon or streamer is placed on it, emblazoned with the arms and badges of the queen. The vessel altogether has a stately and noble look.

Before the disastrous fire had occurred which destroyed the late houses of Parliament, that portion of the building devoted to the assembly of the Lords, was hung with tapestry representing the defeat of the Spanish Armada, which had been fabricated in Holland, and sent as a present to Queen Elizabeth. It exhibits one of the "invincible" vessels, with its high decks, four masts, and external galleries at the stern. Such ships were exceedingly unwieldy, and



smaller vessels frequently had the entire advantage over them; stormy weather too made them difficult and dangerous to manage, and they would easily upset. All this was experienced by the Armada; four of the large ships foundered at sea before reaching our shores, and others were disabled in the same storm. When our ships encountered them, our sailors soon found that our apparently insignificant vessels were really more effective and useful than the clumsy unmanageable Spanish ships, which could not bring their ordnance to bear upon our vessels, but fired harmlessly over them; the

English on the contrary were enabled to sail close in, and pour a murderous fire on the enemy, which told with terrific effect on those huge ships crammed with men. Thus our vessels attacked and receded until the fight became almost what Sir Henry Wotton described it to be—"a morris dance upon the waters." The wondrous success which attended the attack gave our men much confidence. Lord Howard behaved gallantly, indeed it was to his noble determination the victory was owing; for the queen believing the Spanish fleet disabled by the previous storm, had given orders for the discharge of the English sailors; but Howard nobly replied, that rather than dismantle any of his ships, he would run the risk of his royal mistress's displeasure in disobeying her commands, and keep his navy afloat at his own charge. His bravery met with a response, and although he was so badly provided with ammunition, that the battle ceased for want of gunpowder, he had good men and true with him, who made up for all disadvantages. As he followed in the wake of the Spaniards he received ammunition and all proper supplies from the shore; and his force was continually increased by small ships and men out of all the havens of the realm; for the gentlemen of England hired ships at their own charge, and with one accord came to fight with him.

Howard had that "lion-heart" which has been a characteristic of all our great naval commanders. When he sailed to the Azores, in hopes of intercepting the Spanish Plate fleet in its passage from America, he was almost surprised by Alphonso Basson, who commanded fifty-five ships destined for its convoy. Howard stood out to sea with five ships of his squadron, but Sir Richard Grenville, the Vice-admiral in the *Revenge*, was surrounded by the whole enemy's fleet. He endeavoured to fight his passage through them, and maintained a desperate engagement for fifteen hours, during which he was boarded by fifteen galleons successively. At length his crew being almost all killed or disabled, his masts shot away, his hull pierced by 800 cannon-balls, his powder spent, and himself covered with wounds, he ordered the gunner to blow up the ship, that she might not fall into the hands of the enemy. The execution of this order was prevented by the lieutenant, who capitulated for the life and liberty of the crew, giving hostages for the payment of their ransom; and Grenville being brought on board the Spanish admiral's ship, died in three days of his wounds. The Spaniards were amazed and confounded at his excess of valour, which cost them 2000 men, who perished in the engagement. Two of their largest galleons were sunk, two of them were turned adrift as unserviceable, and the Indian fleet being dispersed in a storm, some of the ships fell into the hands of the English.

The fleet equipped to encounter the Spanish Armada consisted, according to the original text in the State Paper Office, quoted in Tylor's "Life of Raleigh," of 117 ships, having on board 11,120 men. Eighteen of these vessels are stated to belong to the Merchant Adventurers, from the Thames; and the greater number of the others must have been the vessels above alluded to, which came into the service voluntarily, or were hired or pressed, according to the custom at that time. Another account, given among the Burghley State Papers, makes the entire number of ships 181; thirty-four of them being men-of-war, thirty-three furnished by the City of London, forty-three hired vessels of various kinds, fifty-three coasting ships contributed by various seaports, and eighteen private adventurers. Of the larger vessels we are told some few were from 800 to 1,100 tons burthen each.

Camden tells us that Elizabeth "rigged out her fleet with all manner of tackling and ammunition, so that it may be allowed to have been the best equipped navy that was ever set out by the English. For the defence whereof she built a castle on the banks of the Medway near Upmore, the usual harbour for the fleet, and augmented the sailors' and mariners' pay; so that she was justly styled by strangers the restorer of the naval glory and the Queen of the North Seas.

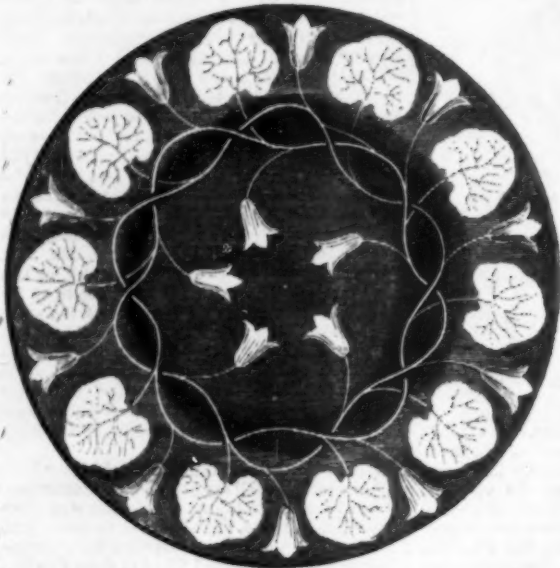
F. W. FAIRHOLT.

ORIGINAL DESIGNS FOR MANUFACTURERS.

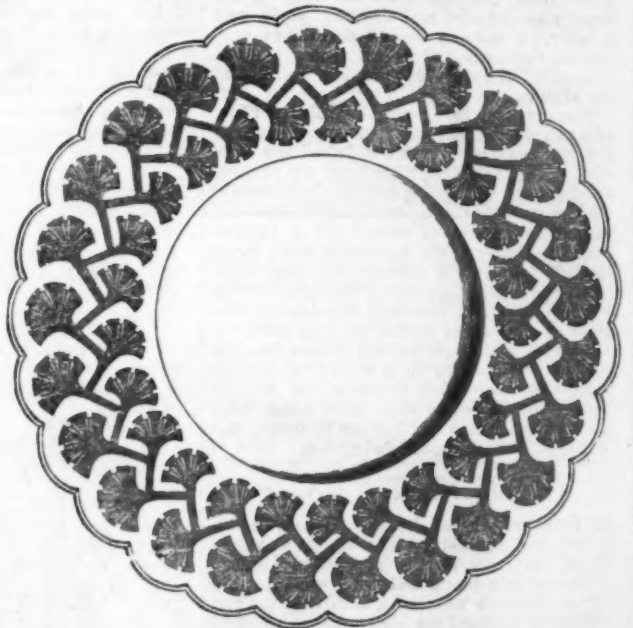
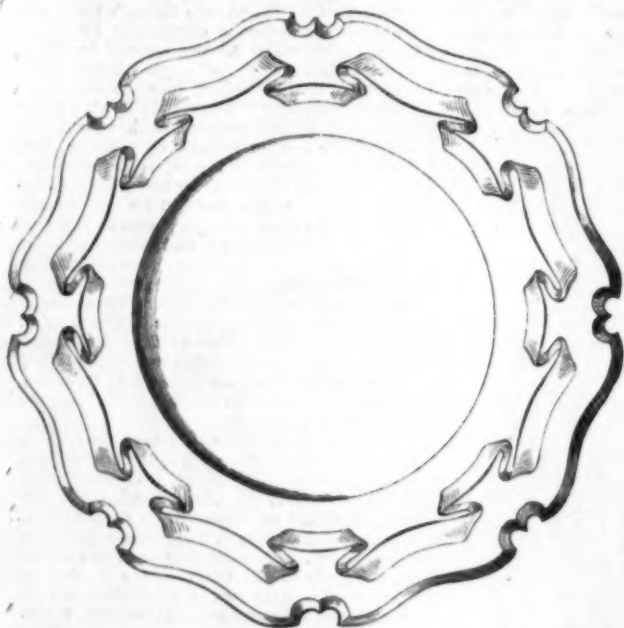
DESIGNS FOR ICE-PLATES. The first two subjects introduced below are by W. H. ROGERS,

(10, Carlisle Street, Soho.) The former of these is based on the water-lily, the leaves and buds of the plants appearing alternately on the rim of the plate, while the buds alone are carried into its centre. On the latter design, the snowdrop entwined with a band encircles the rim, and the

leaves and expanded flowers of the water-lily form the central ornament. The period is fast approaching when these articles are likely to be inquired for; we would therefore direct the attention of manufacturers to the designs here placed before them, as appropriate to their purpose.

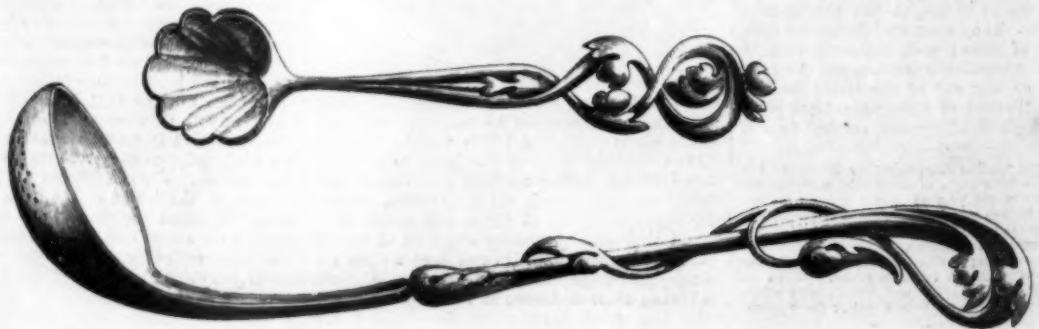


The two succeeding are by J. STRUDWICK, (14, New Bond Street). They present nothing of peculiar import in the way of ornament, which is simple and in good taste. The outline of the plates has, however, some novelty worthy of being carried out by the glass manufacturer.

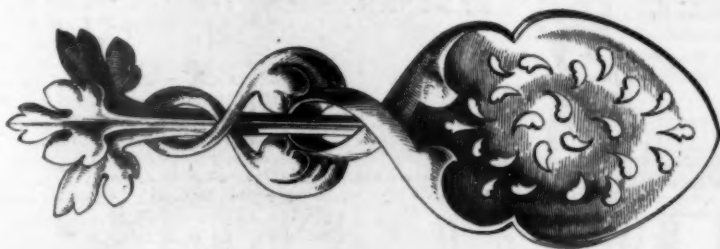


DESIGNS FOR A SALT-SPOON AND A SUGAR-SIFTER. By W. H. ROGERS. These form por-

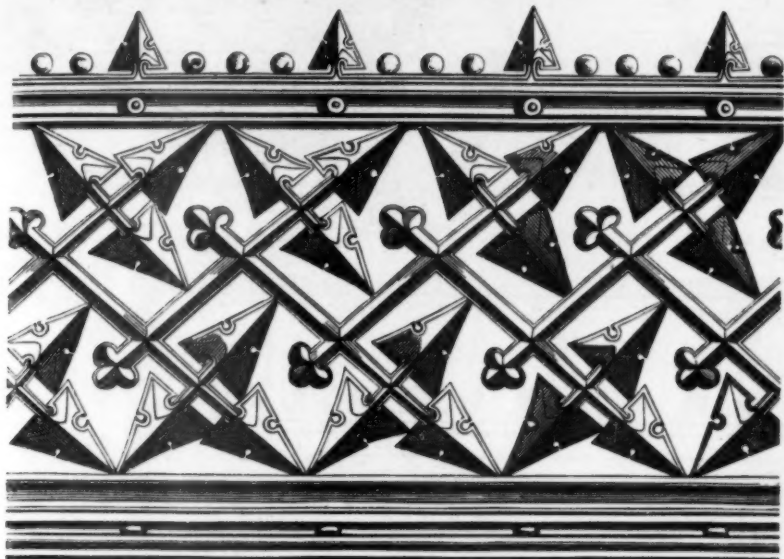
tions of a series of silver articles intended for the dessert-table, the whole of which we may at some future opportunity introduce. They are in the Italian style, and very elegantly designed.



DESIGN FOR A TEA-CADDY SPOON. By W. H. ROGERS. This has much of a similar character to the designs for a Salt-spoon and Sugar-Sifter, by the same artist, on the preceding page; it is, however, more richly ornamented, and in a bolder style than the others.



DESIGN FOR AN IRON BALUSTRADE. By J. STRUDWICK. There is both novelty and ingenuity in this design, which consists of a number of short triple-headed spears placed transversely, and forming a most effectual barrier against any intruder. It would suit well the exterior of a churchyard, as harmonising with the styles generally adopted in ecclesiastical edifices.



DESIGN FOR A TEA-CADDY. By J. STRUDWICK. This very beautiful design is quite unique both in form and character. It should be made of ivory inlaid with pearl or papier-mâché. The decoration is in the arabesque style.



DESIGN FOR A GOLD MINIATURE FRAME. By R. EUNSON, (45, Rathbone Place).



DESIGN FOR AN ORNAMENTAL FLOWER-POT. By J. STRUDWICK, (14, New Bond Street).

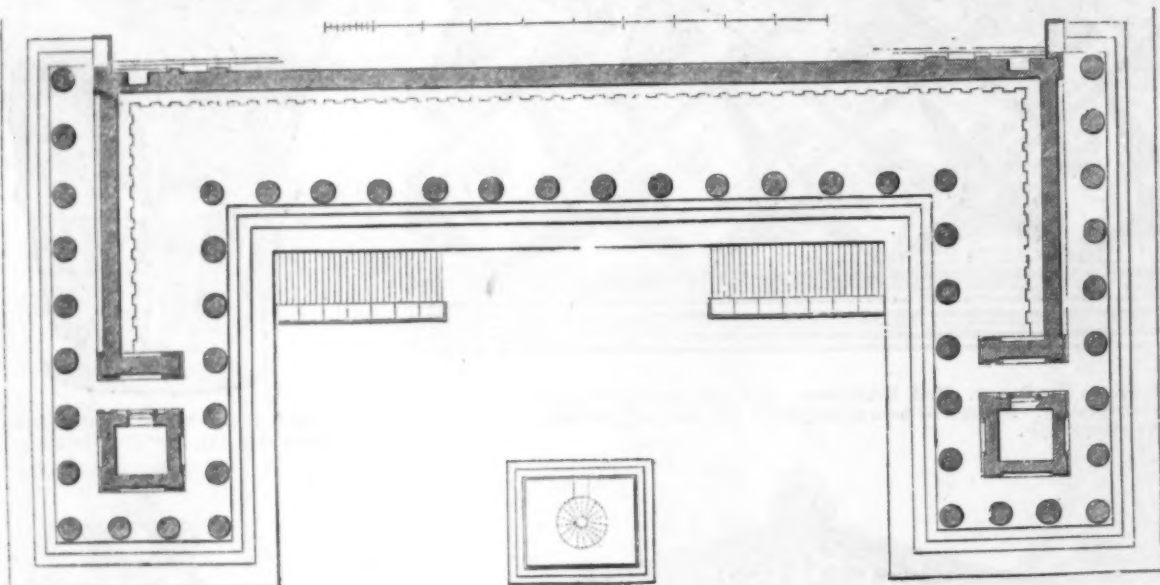


DESIGN FOR A RUSTIC GARDEN-SEAT. By J. STRUDWICK, (14, New Bond Street).



THE RUHEMSHALLE,

AT MUNICH.



THREE great monumental halls have been erected by King Louis, the "Walhalla," a Doric temple, dedicated to the glory of Germany; the "Befreiungs Hall," a Roman temple in the style of the Pantheon, a monument of the victories over the French; and the Bavarian "Ruhmeshalle." This latter has been built near Munich, upon the hill bounding the large meadow where the October festivals are celebrated, and is more than half finished. The architect is Leo von Klenze, and the style Doric. The plan is very original, showing no more than a wall, an interrupted rectangular, the longer side of which is 194 feet, the shorter 59. On each northern side of the wall is erected a small quadrangular room, and a colonnade surrounds the rooms and the wall, with the exception of the south side. This hall, open throughout, stands upon a scale of 15 feet, and three large steps, and is covered with a common roof without a ceiling; it is 233 feet long, 105 feet broad, and 60 feet high. The place enclosed by the three sides of the building is 120 feet long and 65 feet broad. There are 48 pillars of the Doric order, 24 feet high (54 lower diameter), the capitals of which are formed after the model of the temple in Aegina. The two fronts of the smaller sides have four pillars, and over the frieze a tympanum, filled with reclining marble figures, representing the four principal Bavarian stems, executed by Schwanthaler. The 92 metopes of the frieze are sculptured with basso-reliefs by the same master and his scholars. Alternating with forty-four "Victories" is a series of allegorical and symbolical representations of the history of our civilisation: philosophy, astronomy, mathematics, mechanics, physics, medicine, geography; justice administering, justice punishing; history, tactics, cavalry, infantry, militia, military school, hunting, mining, commerce, steam-engines, agriculture, cattle-breeding, hop-culture, vine-culture, moorland-

culture; also religion, administration, the universities, schools, almonership, hospitals, liturgy, religious poetry, religious music; epic, lyric, tragical poetry; comedy, profane music, civil architecture, military architecture, sculpture on stone, sculpture on wood, foundry, painting, designing, painting on glass, genre-painting, numismatics, constructive architecture. Two staircases lead to the open hall, the interior wall of which is coloured and ornamented, and destined in all its lower part for more than 100 marble busts of celebrated Bavarians. In the middle of the place enclosed by the hall is to be erected the Colossus of Bavaria, by Schwanthaler, 94 feet high from the first step of the pedestal to the summit of the crown. A staircase in the interior of the statue leads to its eyes, through which you see the city and its environs, and the long and beautiful chains of the Alps. By order of King Louis, the whole monument, commenced in 1843, should be finished next year, but the present political circumstances have caused an interruption in the execution, and we do not see whether and when it will be continued.

We have been struck with astonishment at the vast amount of encouragement given to every class of Art in this comparatively insignificant kingdom of Germany. It would seem as if the mantle of the Greek, in the person of Pericles, had fallen on Ludwig Ist., so multitudinous and varied have been and are his exertions to uphold the dignity of the Arts and to foster them. And this too not so much by compulsory levies on his people as from his own private resources, which he has so wisely economised as to enable him to expend annually large sums in advancing his favourite pursuits: indeed almost the entire architectural glories of his country have been erected at his own individual cost. Surely the name of such a monarch will be more honoured by posterity than if he had dragged whole nations captive at his chariot wheels.



THE WORKS OF THORVALDSEN.*

THE engraved outlines of sculpture here introduced, and which we propose to follow up in a second notice, are from a work to which our attention has been directed, and the success of which, inasmuch as it deserves every encouragement, we are exceedingly desirous to promote, for the sake of Art, as well as for that of the accomplished editor, Mrs. Frederick Rowan, a countrywoman of the distinguished Danish sculptor. The publication of the original edition was commenced at Copenhagen in 1828, when two volumes appeared; a third followed after an interval of some years, and the fourth and last volume is now in course of publication in the same city. The drawings were made at Rome under the direction of Thorvaldsen himself, and our engravings are from these drawings, and not from the prints already published in Denmark; and the materials for the biography of the artist were gathered by Professor Thiele, a Danish gentleman of great literary attainments, from whom the plan first emanated, and who rightly judged that his countrymen generally should have an opportunity of possessing some reminiscences of those noble productions which are profusely scattered over a large portion of Europe, although the Thorvaldsen Museum comprises the models and original casts of all the sculptor's works. Mrs. Rowan, related to this country by family connexions, knows that no greater admirers of Thorvaldsen exist anywhere than in England, and, presuming that a translation of the original work of Professor Thiele will prove most acceptable here, has set herself to execute the task. It is intended to publish the work in numbers, and to have the plates re-engraved here, comprising a series of the whole of Thorvaldsen's sculptures, in three hundred and sixty copper-plate engravings chronologically arranged, of which our engravings (upon wood) are specimens of the style and size. All of these subjects are worthy of the refined and exalted genius of their author; we shall be greatly mistaken if they are not appreciated here as becomes their beauty and excellence. Mrs. Rowan will gladly reply to any communication respecting her plan of publication.

The memory of the gentle Thorvaldsen is cherished by all of the profession of Art who have had the good fortune to win his friendship in Rome, for he was celebrated by two reputations—his transcendent fame as an artist, and his philanthropic character as a man. His long and honourable career, more than that of any other sculptor of modern times, approaches the romance of the best days of the antique. Among his friends he numbered more than one Pericles, and received the spontaneous homage of many nations; and yet he was not elated, being even towards the end of his life as accessible to the inquiring student as he had been at any antecedent period. The early life of Thorvaldsen affords a striking example of the utter inability of an unsupported artist to demonstrate his powers. This is a difficulty which weighs more heavily upon a sculptor

* The Danish Sculptor, Albert Thorvaldsen, and his Works, preparing for publication by Mrs. Frederick Rowan, 3, Fulham Place, Maida Hill, West.

than upon a painter, in consequence of the prolonged study and weary toil indispensable to the production of a finished work in this department of Art. Thorvaldsen was about to return dispirited to his native North, when his desperate fortunes received from a stranger that impulse which bore them onward to the most felicitous prosperity, and raised himself to the utmost pinnacle of reputation; and if we may judge of the fate of disappointed men whose power has been recognised only after they



themselves have disappeared from among their fellows, we may deem it probable that even Albert Thorvaldsen had lived in obscurity but for one of those occasions which enable genius

* "Hope." This impersonation has been realised according to the spirit of a relic discovered at Egina, because Thorvaldsen, with his profound reference for Greek Art, did not think himself justified in attempting to ameliorate that which had been accepted for centuries by the Greeks and Romans. The statue was executed in marble in 1829 for the Baroness Von Humboldt, and a copy of it was placed upon her tomb in the garden of her palace.

to declare itself. It was an Englishman who turned the tide of the Danish sculptor's fortunes; yet Flaxman, of whom we hesitate not to speak in the same breath with Thorvaldsen, spent his life among Englishmen, but they knew him not, and his unexecuted compositions, conceived in the purest spirit of the golden age of Hellenic Art, have gained for him only a posthumous fame in the schools of Europe.

The father of the subject of this notice was Gotskalk Thorvaldsen, and the maiden name of his mother was Karen Grönlund. Albert Thorvaldsen,* whose portrait precedes this notice, was born in 1770, and his early predilection for Art derived its origin from the occupation of his father, who supported his family by the execution of rough carvings in the dockyards of Copenhagen. "For the earliest information concerning his son," says Mrs. Rowan, "we are indebted to some old ship-carpenters of Copenhagen, who related that they perfectly well remember him as a handsome fair-haired boy, coming to visit his father at the dockyards, and that he was loved by all who saw him." The views of Gotskalk Thorvaldsen with respect to the future career of his son, did not extend beyond qualifying him to act as an assistant in his own trade; and it was with some difficulty that this determination was, by the earnest importunity of friends, commuted to the better purpose of conferring upon him an artistic education.

His studies commenced at the Academy of Copenhagen in 1781, under the instruction of Hans Cleo, and after 12 months of preparatory application (an unusually short period), he was removed to the life class. Three years were devoted to the exclusive study of the human figure, after which, "for the first time casts from the antique were placed before him," a course of study which seems to reverse the order of progress laid down in the existing schools of Europe. In 1786 he began to work in clay. The Academy was at this time under the direction of the Sculptor Wiedewelt, but it was to the Professor Abildgaard, under whose immediate instruction he prosecuted his studies, that he was indebted for an affectionate and active interest, which operating upon his own intelligent assiduity, enabled him to gain the silver medal after an attendance of one year in this school. When discoursing of his student days, Thorvaldsen dwelt with satisfaction upon one result of this triumph, which was the respectful prefix of *Mr.* to his name by his religious examiner, on having ascertained that he was the Thorvaldsen who had distinguished himself in the Academy competitions.

The suavity of disposition which distinguished Albert Thorvaldsen was genuine. His temper was entirely independent of ease and prosperity, and was not less equable at the time when his studio at Rome was unvisited, than afterwards, when none proceeded to the Eternal City without soliciting permission to see his works. With this winning amiability he was taciturn, grave, and devoted to his Art, inasmuch that nothing beyond its sphere could excite his interest. With the knowledge and executive power which he had acquired, he looked beyond the rude style of his father, but the latter, notwithstanding the prospect which his course of study

* This portrait of Thorvaldsen was executed by Horace Vernet during his residence at Rome, and presented by him to the great Danish sculptor. The original was in the possession of Thorvaldsen at the time of his decease. It bears this inscription by the painter, "Horace Vernet à son illustre ami Thorvaldsen. Rome, 1835."



* Ganymede is here grouped with the Eagle of Jupiter. The dimensions of the work are three feet four inches by two feet seven inches. In this view of the work the disposition of the lines cannot be excelled.



† "Minerva unveiling Vice, and taking Virtue under her protection." This composition forms part of a monument erected in honour of Sir Thomas Maitland, Lord Commissioner of the Ionian Islands. the dimensions of the work are two feet six inches by two feet one inch.

at the Academy opened to him, was earnestly desirous of his return to the paternal atelier, and to this wish the young artist had determined to yield filial obedience; but the intercession of his master, the Professor Abilgaard, together with the intreaties of his fellow-students, obtained for him a division of his time, part being given to study, and the rest to his father's business, which, it will be believed, derived a new character from the co-operation of the son, who, while with his father, exercised individually as circumstances demanded every department of the education of a sculptor. He carved in stone as well as in wood, executed bas-reliefs and sketched portraits. There is extant a carved clock-case, a production of this period of his life; and among other works in stone in which he assisted his father may be mentioned the Royal Arms over the door of an apothecary's shop in Store Kjobmager Street in Copenhagen, and the four lions in the circular area at the entrance of the gardens of the Royal palace of Fredericksberg near that city. "The earliest work of Thorvaldsen," says Mrs. Rowan, "now extant is, as far as I have been able to ascertain, a small bas-relief executed by him in the year 1789, on the occasion of his participating in the competition for the large silver medal. This bas-relief, which gained the prize, represents a Cupid in an attitude of repose leaning on his right arm, and holding in his right hand his bow, while the left, which grasps an arrow, hangs carelessly by his side. The air and character of the head, and the disposition of the locks, which are parted on the brow, betray the influence exercised at this period on our artist's style by the precepts and example of Abilgaard. The whole composition must be considered as nothing more than a mere school exercise, the interest of which he endeavoured to enhance by adding a bow and arrow and wings to the figure that served as his model."

As the space to which we are limited denies us the pleasure of pursuing in detail the story of a life so interesting as that of Thorvaldsen, we can only briefly speak of the most prominent incidents.

In the Academy of Copenhagen he distinguished himself inasmuch as to obtain the gratuity known in Academies as the allowance set apart for the "travelling students," and thereupon proceeded to Rome, the *alma mater* of the artist. It is very well known that his success in Italy discouraged him and disappointed his friends. The period of the duration of the travelling stipend expired, without having promoted his independent establishment in his profession. The period was extended until the year 1802, but this additional term also expired unprofitably, and he had determined to return home in the spring of that year, but subsequently deferred his departure until the end of 1803, and re-commenced his statue of Jason. He had already treated the subject in the year 1800; the figure was of the size of life, but not having the means of defraying the expense of casting the work in plaster, he destroyed the clay study. The second Jason was



MARY WITH THE INFANT SAVIOUR AND ST. JOHN.*

* "Mary with the Infant Saviour and St. John." This is a bas-relief measuring nearly two feet one inch by one foot eleven and a quarter inches. It is an acceptance from modern religious Art, but in profound sentiment and unquestionable propriety of composition; even the most celebrated versions of the subject are inferior to it.



CUPID STUNG BY A BEE.†

† "Cupid Stung by a Bee." The subject of this bas-relief is the story of Anacreon, beginning, *Equus aris is pectoris.*

of extreme heroic dimensions, and this figure was rescued from the fate of the preceding only by the kindness of a lady, a countrywoman of the sculptor. As the immediate source of our information with respect to this precise period of the life of Thorvaldsen we are indebted to the work of Professor Thiele. Rich in reputation, but poor in substantial means, Thorvaldsen now thought seriously of his return home. His little property was soon disposed in travelling order; his books and prints were already dispatched, and his own departure fixed for the following day, early in the morning of which the vetturino was at his door, and his luggage was fastened behind; but he was not yet to revisit Denmark. His proposed travelling companion was the sculptor Hayemann, of Berlin; and he, whose business it was to procure the passports, came to inform him that in consequence of some informality it was necessary that their departure should be postponed until the following day. But again an event occurred which opened a new prospect to Thorvaldsen—he was now about to commence the ascent which enabled him to develop his transcendent genius. On this day—which had otherwise certainly been the last of his residence in Rome, at least at that period of his life—the wealthy banker, Mr. Thomas Hope, was conducted to his studio by a valet-de-place. This visitor was immediately struck by the grandeur of the Jason, and at once inquired upon what terms the sculptor would execute it in marble. The sum named by Thorvaldsen was six hundred scellini, but Mr. Hope observed, that as this was below the value of such a work, he proposed eight hundred scellini, and engaged to put the artist in a position to commence the statue without delay.

The joy with which Thorvaldsen accepted this proposal can be readily estimated. Rome had been the great haven of his hopes, but he had passed years there in disappointment, which but for a conviction that he had yet duties before him, had become a settled despondency. This commission was to him the commencement of a new existence, and this change was the more grateful that it was so unexpected. And now commenced that long career which was more than ever illustrious, even at the ultimate term allotted to human life. Thorvaldsen fixed his residence in Rome, passed indeed the greater portion of the remainder of his life there, and each succeeding year brought forth from his studio some precious example of that series of works by which he is immortalised. Henceforward the incident of the life of Thorvaldsen was his works, and these one by one fell from his hands—brilliant creations—each shedding its unquenchable ray of glory on his name. As this article must extend to the succeeding number, we shall, in addition to the compositions by which it is illustrated, notice some of the greatest works of Thorvaldsen, who has been equally felicitous in mythological and religious sculpture. A comparison of these classes determines at once whence the loftier aspiration arises. The severity and dignity of sacred subjects are most congenial to the grave character of sculpture. Thorvaldsen's sepulchral monuments contribute not the least solid part of his reputation. These productions were very numerous, but in no instance has he disqualified the dignity of sculpture by individuality or questionable taste. And the allegory in all of these is so pointed, the narrative so

perspicuous, that no descriptive legend is necessary. In some of Thorvaldsen's bassi-relievi the figures have too much roundness, but this is a defect which he has remedied from observation of the Elgin Marbles, which are flatter than nature, in order to secure a greater breadth of light, with a view to the better definition of objects removed from the eye. He was the greatest modern master of basso-relievo; how great soever the excellences of his statues, they are yet surpassed by the learning displayed in low relief, confessedly the most difficult department of sculptural composition. To excel in anywise in sculpture is an enviable distinction, but a superiority in basso-relievo is a transcendent pre-eminence. In the execution of round sculpture the artist is supported by the tangible type of the living form, but relieved composition deviates from the natural form *in fact*, the better to convey the appearance of truth—a paradox which is explained by comparison of two low relief compositions, the one modelled strictly according to natural proportion, and the other according to conventional principle. In the succeeding number will be especially noticed the works at Copenhagen, where he has left a magnificent legacy that forms the



JOHN THE BAPTIST PREACHING IN THE WILDERNESS.*

pride of the Danish capital; which legacy his admiring fellow-countrymen, with the respect due to the most exalted genius, have raised a temple wherein it may be enshrined for the gratification of the present and succeeding generations.

* "John the Baptist Preaching in the Wilderness." This sublime figure is placed in the centre of the pediment of the Church of Our Lady, in Copenhagen. The statue is six feet five inches in height, and is accompanied by an auditory grouped on each side, and adapted with respect to pose according to the space architecturally allowed. An immediate allusion to the wilderness is found in the rock on which the figure stands.

ART-UNION OF LONDON.

THE thirteenth annual general meeting of the subscribers to this Society took place on the 24th of April, at Drury Lane Theatre, for the purpose of receiving the report of the council, and for the distribution of prizes.

The introduction of the report alludes to the late correspondence between the council and the Board of Trade, the result of which our readers are in possession of, from the notices we have previously given; and to the expressions of cordial co-operation with the Society on the part of the various artistic bodies of the metropolis. It then adverts to the satisfactory progress of the engraving of 'Sabrina,' due to the subscribers of the present year, to the book of wood-engravings already issued, and to the engravings and the bronze casts, after Mr. Hancock's basso-relievo of 'Christ entering Jerusalem.' The engravings now in progress for the coming and successive years, are 'Queen Philippa interceding for the Burgesses of Calais,' by H. ROBINSON, after Selous; the 'Crucifixion,' by W. FINDEN, after Hilton; the 'Burial of Harold,' by BACON, after F. R. Pickersgill; the 'Irish Piper,' by GOODALL, after his son, F. Goodall; and 'Richard Cour de Lion,' by SHENTON, after Cross. In addition to these Mr. WILLMORE, A.R.A. is engaged to engrave the 'Villa of Lucullus,' after Leitch; and another book of wood-engravings will be put in hand to illustrate Goldsmith's poem of 'The Traveller.'

A statement of the receipts and expenditure of the year was then read by Mr. Godwin, one of the honorary secretaries. It is to us matter of sincere regret, but not of surprise, to find so lamentable a deficiency in the subscription list. The amount subscribed this year reached only 10,391*l.* 17*s.*, a far smaller sum than has been collected since 1841, the fifth year of the foundation of the Institution. This 10,391*l.* 17*s.* has been apportioned thus—

For purchase of pictures, busts, statuettes, &c.	£	s.	d.
medals, proof engravings, and lithographs	4168	0	0
Cost of engravings for the year	3373	9	2
Expenses and reserve of 2½ per cent.	2861	7	10

The sum set apart for the purchase of pictures by the prize-holders, 3205*l.*, was thus divided:—16 works at 10*l.* each; 15 at 15*l.* each; 12 at 20*l.*; 12 at 25*l.*; 12 at 40*l.*; 7 at 50*l.*; 5 at 60*l.*; 4 at 70*l.*; 4 at 80*l.*; 2 at 100*l.*; 1 at 150*l.*; and 1 at 200*l.*

Additional prizes consisted of 20 bronzes of 'The Queen'; 20 statuettes of 'Narcissus,' after Gibson; 282 proof impressions of Robinson's engraving of 'Queen Philippa'; 282 lithographs of Tenniel's 'St. Cecilia'; and 30 medals, commemorative of 'Inigo Jones.'

The following pictures have been selected from the various galleries by the respective prize-holders up to the time of our going to press:—A Mountain Chieftain's Funeral in the Olden Time, F. DANBY, A.R.A., 200*l.*, with an additional sum from the purchaser; 'River Scene—N. Wales,' F. R. LEE, R.A., 126*l.*, R.A.; 'The Holy Well, Brittany,' J. J. JENKINS, 80*l.*, S.B.A.; 'Harwich from the Stour,' C. BENTLEY, 73*l.* 10*s.*, B.I.; 'Wood Scene, with Cattle and Figures,' W. SHAYER, 60*l.*, S.B.A.; 'The Alarm Signal—Smugglers Off!,' H. P. BARKER, 50*l.*, F.E.; 'The Cuirassier's Forge, at Caen, Normandy,' E. A. GOODALL, 55*l.*, R.A.; 'My Wife this day puts on first her French Gown,' &c., J. NOBLE, 52*l.* 10*s.*, S.B.A.; 'Age and Infancy,' T. F. MARSHALL, 50*l.*, B.I.; 'Hagar,' Miss F. CORBAUX, 63*l.* N.W.C.S.; 'A Shady Stream—North Wales,' H. J. BODDINGTON, 40*l.*, S.B.A.; 'View from the Moors, above Tynniell,' COPLEY FIELDING, 42*l.*, W.C.S.; 'Under-cliff, Isle of Wight,' W. SHAYER, 45*l.*, S.B.A.; 'View near Brighton,' G. B. WILCOCKS, 25*l.*, F.E.; 'St. Michael's Mount, Normandy,' C. BENTLEY, 26*l.* 5*s.*, W.C.S.; 'The Interior of the Fisher's Cottage,' Miss J. MACLEOD, 25*l.*, B.I.; 'Flowers of the Forest,' R. SAYERS, 20*l.*, F.E.; 'Piedmontese,' A. H. TAYLOR, 20*l.*, N.W.C.S.; 'A Mountain Stream,' H. JUTUM, 15*l.*, R.A.; 'The Morning of Life,' R. SAYERS, 15*l.*, F.E.; 'Fall of the Machin and Paudy Mill, North Wales,' T. L. ROWBOTHAM, Junr., 17*l.*, N.W.C.S.; 'Near Chiddingstone, Kent,' A. W. WILLIAMS, 15*l.*, B.I.; 'At Bait—a Roadside Scene,' H. B. WILLIS, 15*l.*, R.A.; 'Desecrated Chapel of St. Jacques,

Orleans,' S. S. PROUT, 10*l.* 10*s.*, W.C.S.; 'Mill, at Shae, near Guildford,' C. PEARSON, 10*l.*, S.B.A.; 'Voreppe,' H. GASTINEAU, 15*l.* 15*s.*, W.C.S.; 'Interior, at Dieppe,' S. PROUT, 12*l.* 12*s.*, W.C.S.; 'Horses' Heads after Nature,' J. F. HERRING, 80*l.*, S.B.A.; 'The Orphans of the Village,' T. F. MARSHALL, 105*l.*, R.A.; 'Windings of the Wye,' G. B. CAMFION, 69*l.* 6*s.*, N.W.C.S.; 'Bianca Capello,' J. C. HOOK, 73*l.* 10*s.*, R.A.; 'Hessian Girl and Cows,' 73*l.* 10*s.*, J. W. KEYLE, R.A.; 'A Fishing Boat putting about for her Rudder,' 60*l.*, W. BRUNNING, S.B.A.; 'A Poaching Terrier,' 20*l.*, J. BATEMAN, S.B.A.; 'Domestic Ducks after Nature,' 30*l.*, J. F. HERRING, B.I.; 'A Peep under Westminster Bridge,' 25*l.*, W. A. BRUNNING, S.B.A.; 'Entrance to a Village,' 20*l.*, H. J. BODDINGTON, S.B.A.; 'A Shady Lane—banks of the Conway,' 20*l.*, A. VICKERS, R.A.; 'The ancient Rath House of Coblenz,' 15*l.*, Mrs. PHILLIPS, R.A.; 'Michaelmas Day,' 10*l.*, J. POULTON, B.I.

EXHIBITION OF THE SCULPTURES
AND PAINTINGS OF M. ANTOINE ETEX.

THIS distinguished artist has brought to our metropolis a number of fine performances by his own hand, and they are now exhibiting at No. 21, Old Bond Street.

Monsieur Etex has executed a much larger proportion of public works and monuments in France than any other of the living sculptors of that country. Among them may be reckoned the immense groups in relief which decorate the triumphal Arc de l'Etoile, Paris; the great monument of Vauban, in the Hotel of the Invalids; the colossal statue of Charlemagne in the Chamber of Peers; the statue of St. Louis, at the Barrière du Trône; the statue of Rossini, in the saloon of the Grand Opera; the tomb of Géricault at Rouen, and many other works of high importance.

In the collection now exhibiting the most remarkable objects are, of course, the marble statues and bas-reliefs. The first consist of a group of Hero and Leander; a Roman girl, Nixia (this is executed in the very hard material known as Agate-marble—Cristallano); and a sitting female figure of Damalis. These works demand a rigid appreciation of the true in Art to develop their ideal and artistic qualities. This section of the Fine Arts inflexibly deprived of colour and dependent on form viewed on every side, exacts a consummate acquaintance with the anatomical structure of the human body, as an imperative basis upon which to erect the inventive power.

In the works here offered to critical investigation, the aim of the artist has been evidently to seek for the truth of Nature, and to invest it with the flowing contour of vital form. A simple and unaffected purity is all that has been sought for, and it is effectively achieved. The figures of these statues are youthful; there is no exaggeration of muscle—no ostentatious display of theoretic learning—no strained or affected posture. In treatment of the masses forming the component parts of the body, the largeness of early Greek skill is somewhat aimed at, but without servile imitations of any period, style, or school. The morbidez of the surface is palpable to the touch; the anatomical framework evidences the laborious study upon which excellence in this branch of Art can alone be acquired.

M. Etex is also a painter, and those who possess the faculty of investigating the intellectuality of performances unadorned by the glitter of colour or the enticing charm of manipulation, will find intense gratification in his pictures. The earnestness of purpose is everywhere evident: no unnecessary accessories to fill surface are introduced; there is none of the *chique* of mannerism. The picture of St. Sebastian is a study of the foreshortened human figure in a posture of great complication; and although the body is scarcely seen, excepting just across the shoulders, yet its connexion with the limbs is perfectly developed. The picture of the death of a *Proletaire* is an awful reality, fearful to gaze on. The historical composition of Joseph interpreting his Dream to his Brothers is a picture displaying the most consummate conception of a subject very difficult of rendering, but here treated with pure drawing and great character. Some busts of the heads of the leading men of modern France will gratify the phrenologist, particularly the one of Proudhon, whose terrific cast of feature expounds the turbulent storm that rages within. Many drawings and designs are besides displayed, and not the less interesting will be found a series of outline etchings by the artist's own hand, illustrative of the dramas of Æschylus, Sophocles, and Euripides.

ASYLUM FOR AGED GOVERNESSES.

UNTIL now we have not attempted to draw the attention of our readers towards the Institution to which many of them contributed so liberally last season; the result of the Bazaar, in June 1848, stimulated its promoters to continued exertion, and we have the pleasure to inform those who remember what they owe to the guides and instructors of their early days, that "the Aged Asylum" will open its doors on the 11th of June,—the present month—and receive within its sanctuary ten old ladies, who, after that happy day, will be, at all events, in possession of homes. The friends of this much needed Institution thought that the opening of the Asylum would afford an opportunity to the public of inspecting the building, and of judging for themselves as to its needfulness, its comforts, its advantages, and its wants; and as the Duke of Cambridge was graciously pleased to express his willingness to be present on the occasion, and introduce the oldest lady to the distinction of being the "oldest inhabitant," the committee decided upon uniting "profit with pleasure," and combining a fancy sale with the ceremonial. This Sale will be held in the house, and in the grounds attached thereto, for two days, and the committee earnestly hope that the building erected by the proceeds of one Bazaar may be enlarged through the means procured by another—held on the very spot consecrated by the actual presence of the aged who are proofs of the good already achieved; the asylum will receive eighteen ladies, but at present means are only at the disposal of the founders to support ten: the visitors to the fancy fair will have an opportunity of inspecting all that has been achieved; and we may hope the public will evince their approbation of what has been done by doing more.

The claim of "the Teacher," aged by time, impoverished by circumstances, worn out, not only by the continued but restless action of the thinking faculties that are constantly on the stretch while imparting information—the claim, we say, of the Teacher to sympathy during the whole course of her useful existence, and to assistance in old age, if she has not been able to provide against its trials and its sufferings,—is no more disputed. No matter how long English society may have been either unconscious of the existence of an evil or careless as to its remedy, the moment it becomes convinced of injustice or delay, reparation is as generous as sincere; it rushes boldly, bravely, and earnestly and interestingly forward in its work of recompense, and eagerly appropriates wealth to remedy the evils of thoughtlessness or neglect. It cannot recall those from the grave who have fallen victims to the sins of omission or of procrastination; but it resolves, and acts upon the resolve, that there shall be no more victims; standing in the gap between the afflicted and destruction. We do not for a moment wish to detract from the generous sympathy which saves and protects, but we cannot avoid saying, that without the sacrifice of either luxury or comfort on the part of the donors, much good may be effected; it seems as though the "good seed," sown by generous and thrifty hands, fructified beyond all expectation, and produced abundant fruitage. Let no one hold back a gift because of its smallness; let all who would contribute to this bazaar remember the *widow's cruse* and rejoice; let no one turn back from the plough, fearing the feebleness of strength, or exclaim, "What I can do is not worth doing." Everything is worth doing that is done for a good purpose; every added brick enlarges the building; and there is yet time to cast many offerings into the treasury out of which is to arise this Refuge of Mercy. Contributions will be received at the Governesses' Benevolent Institution in Harley Street; at the Queen's College, Harley Street; at the office of the Governesses' Benevolent Institution, Sackville Street, Piccadilly; by the Lady Patronesses; by Mrs. David Laing, 63, Mornington Road; and at the Chambers of the Art-Journal, if directed to the care of Mrs. S. C. Hall,—until the 10th of June.

When we remember that the sum of 2570*l.* was collected at the dinner,* for the benefit of the Institution, what may we not hope from the proceeds of the Bazaar to be held at the Aged Asylum on the 11th of this present month? remembering, however, that the sum raised at this Bazaar will be devoted EXCLUSIVELY TO THE ASYLUM; one of the branches of the Institution which we earnestly desire to see prosper, for it is a Temple to Gratitude!

A. M. H.

* This sum includes 900*l.*, the contribution of Miss Jenny Lind, presented at the dinner by Mr. S. C. Hall.

ART IN CONTINENTAL STATES.

PARIS.—EXHIBITION OF MODERN ART.—

The following are the regulations, approved by the Minister of the Interior, for the reception of the various pictures, sculptures, and other works of Art:—Article 1.—A special jury shall be formed to judge of the admissibility of the performances offered. 2.—This jury shall be elected by the exhibiting artists. 3.—Every artist, on presenting the works he intends to be exhibited, is permitted to deposit in an urn prepared for the occasion a list of the persons he wishes to name for the jury. There will be three urns, one for painters, and engravers, and lithographers; one for sculptors and engravers of medals; and one for architects. The list given by the first class (painters) is to contain fifteen names; that of the sculptors nine names, and that of the architects five names. The names of amateurs may form part of those selected. 4.—On the morning after all the works have been received the urns shall be opened by the Director of the Fine Arts in presence of the President of the Academy of the Fine Arts, the Director of the Museums, and other public functionaries. The juries will then be nominated from the names having the greatest number of votes. 5.—The jury installed by the selection of painters shall judge the pictures; that of the sculptors equally in their own class of Art, and the same with the architects. 6.—Nine members of the first, five of the second, and three of the third juries must be present to make their decisions valid. 7.—The decision of the juries shall be given by the majority of the individuals present: if the numbers should prove equal. 8.—The following classes of performances are to be admitted without being subjected to the verdict of the jury: all those executed by members of the Institute, those by artists who have obtained the grand prize of Rome, those by artists who have received decorations for their works, and, finally, all those who have had medals and recompenses awarded to them of the first and second classes. 9.—The hanging of the pictures and placing of the other objects will be effected by the juries, under the presidency of the Director of the Fine Arts. May 26.—The number of pictures, sculptures, and other works of Art, sent for exhibition, amounts at the present date to 3924.

BELGIUM.—ANTWERP.—The preservation from further decay of the two great works of Rubens of the "Elevation of the Cross," and the "Descent from the Cross," has for some time engaged the serious attention of the Belgian nation. The late minister, the Count de Theux, addressed a note thereon to the Academy of the Fine Arts in March 1847. In consequence of this communication a commission was immediately appointed to consider the best means to be adopted for this laudable purpose. The painters De Brackeleer, De Keyser, Gallait, Leys, Navez, E. Verboeckhoven and Wappers were chosen, with two members of the Academy of Sciences, Messrs. Stas and Quetelet. These distinguished persons met at Antwerp on the 26th of March, 1847, at one o'clock in the afternoon, in the Cathedral, where scaffolding had been previously erected to give them every facility for a close examination of the surface of the pictures. After this procedure they repaired to the chamber of the archives belonging to the Cathedral, and replied to the following questions:—"Is the place where the pictures now stand suitable for their preservation?" Answered unanimously "No. They are near the outer doors in a continual current of air, subject to dust, damp, and the glare of the sun during several hours of the day." The next question was as to the condition of the panels upon which the pictures are painted, and that was also unanimously answered that "the wood of the panels is in a good state of preservation." The third question was whether it would be desirable to transfer the pictures to canvas. This was decided that they should remain as they were, on wood, with the single dissentient voice of M. E. Verboeckhoven. The remaining questions went to inquire what ought now to be done, and this was answered with the exception of one voice also, that the varnish should be removed, the slightest possible repairs of the surface be effected, and that the pictures should be re-varnished, always superintended by a member of the commission in person. It was further added that it was the decided opinion of the commission, that the decay would continue to advance if the pictures should be replaced in the transepts of the Cathedral. In an interview with the minister of the Interior, M. Gallait suggested that a suitable room should be erected in the Rue Verte, adjoining the Cathedral, and entered from one of the Chapels, to contain these famous pictures. Artists were to be permitted to study herein, and the public to view the *chef-d'œuvre* at their

leisure by paying a small admittance fee. Such an apartment would give a proper light, by being warmed in winter the effects of humidity would be prevented, and the rays of the sun would no longer act injuriously. Nothing has since been done, the guardians of the Church being opposed to any removal, or even to any steps being taken which might, for a time only, strip the walls of the great attraction the pictures are to foreign visitors.

This year the productions of living artists in Belgium will be gathered in this city. The programme just issued declares that every class of subject in painting, sculpture, architecture, engraving, and drawing will be received from artists of all countries and wherever residing. The only conditions reserved are that no copies are admissible, and the various works must not have been previously exhibited in any other Belgian exhibition. Every object intended for it must be addressed to M. J. de Clerck, at the Museum at Antwerp, before the 1st of August, 1849. It will open to the public on the 12th of August, and close on the 23rd of September following. The following prizes will be given, but the competition is limited to native artists. First, for a Sculptured Vase, emblematical of agriculture, a medal and six hundred francs. Second, for the design of a Town Hall, suitable to a population of one hundred thousand souls, a medal and five hundred francs. Third, for the design of a Gothic Chapel, a medal and five hundred francs. Three thousand francs are set apart by the Society of the Fine Arts to be variously distributed to the most successful examples of engraving, either on copper or wood, or of die-sinking for medals. There will also be an Art-Union lottery for pictures purchased by the society by subscriptions for the purpose; the tickets will be sold in the hall of the exhibition.

OBITUARY.

ROBERT VERNON, ESQ.

It is our most painful duty to announce the death of this most munificent patron of British Art, which took place on the 22nd of May. We have only time thus briefly to speak of the event, as we had already closed our number.*

H. TIMBRELL.

Died on the 10th of April, at Rome, of a most severe attack of pleurisy and inflammation of the lungs, Mr. Henry Timbrell, sculptor, after an illness of two months and eleven days; deeply lamented by his surviving widow, his own immediate family, and a very numerous circle of friends. Mr. Timbrell was born in Dublin, in 1806; at about the age of seventeen he began his studies, and acquired the grammar of his Art as a pupil of the late John Smith, Esq., of Dublin. In 1831, he came to London, and shortly after entered as an assistant in the studio of E. H. Baily, R.A., and wrought at intervals in the studio of that gentleman for many years; at the same time diligently studying his Art at the Royal Academy, having become a student of that Institution. On the 10th of December, 1837, he obtained the gold medal of the Royal Academy for the best group in sculpture, "Mezentius tying the Living to the Dead;" and in February, 1843, was elected travelling student. The subject which gained him his election was a group, "Hercules throwing Lychnas into the Sea." In the second year of his residence at Rome he executed a beautiful group of three figures, a mother and two children, life-size; "Instruction" was the subject, but unfortunately the vessel was wrecked in which it was forwarded to the Exhibition, and the group almost totally destroyed. He was engaged on two figures for the new Houses of Parliament, to be cast in bronze; and along with many other commissions, on one for Her Majesty, life-size in marble; he also executed two bas-reliefs for the temple at Buckingham Palace.

Had he lived, Mr. Timbrell was an artist certain to have attained the highest point in his profession. In his early career he was a most ardent student, labouring in the search of knowledge with zeal and intelligence, aiming to attain the highest qualities in Art. In private life he was esteemed for his amiability of manner, his goodness of heart, and integrity of friendship. By his brother artists in Rome he was held in high estimation; in proof of which his remains were honoured to their final resting-place, being followed by Gibson, Wyatt, Gott, Hogan, and about twenty of the resident artists of Rome.

* The Vernon Gallery was shut by order of the Trustees, between the death of Mr. Vernon and his funeral, as a proper tribute to the memory of the donor.

SCENERY OF THE STAGE.

Messrs. T. Grieve and Telbin have had another opportunity for the display of their artistic skill at the Royal Italian Opera, Covent Garden. The grand story of "Roberto il Diavolo," with its mysteries and incantations in the interesting island of Sicily, formed the subject for unusual and singular combinations. The first act displays the Bay of Palermo; on the opposite shore stands the city, with its dazzling white palaces, created by a mountainous range of country beyond. In succession to this brilliant and sunny scene the wild and savage rocks of St. Irene form the contrasting features of Sicilian clime. The mysterious vaults that followed, with the sepulchre of the num, illumined by the faint and silvery moonbeams, and the accompanying gyrations of a hundred slender sylphide forms, created an illusive scene of fascination that would need more philosophy to withstand than mortals less sinful than Roberto are likely to possess. The apartment of the Princess Isabella, in her Palermitan palace, was appropriately invested with the Saracenic type. The groups of slender columns on either side, supporting the bold arch, the base, cornices, and vaultings radiant with the hues and glitterings of the Alhambra, and the massive dripping pendant from the arched opening, with its embroidered mystic design, gave a lively impression of Moorish splendour in the bygone age of chivalry. The last scene, where the demoniac influences are destroyed, and the triumph of good over evil is manifested in the interior of a sacred edifice, with the ostentatious altar, and all the pompous appendages of Italian religious worship in its dominating days; the vivid light from the ranges of chandeliers that fell on the crowd of knights, pages, ladies, and attendants, with the forest of showy banners, can hardly be equalled for intensity of magnificence. As a spectacle nothing has hitherto exceeded the display of "Roberto il Diavolo;" the important share of it that has been confided to Messrs. Grieve and Telbin has been executed by them with the true feeling of artists, and with the highest success.

Her Majesty, who seldom remains so late as the termination of operatic performances, having expressed a desire to see the concluding scene of the ballet of the "Electra, or the Pleiad;" it was given, by her command, between the acts of the Opera, in her presence.

THE VERNON GALLERY.

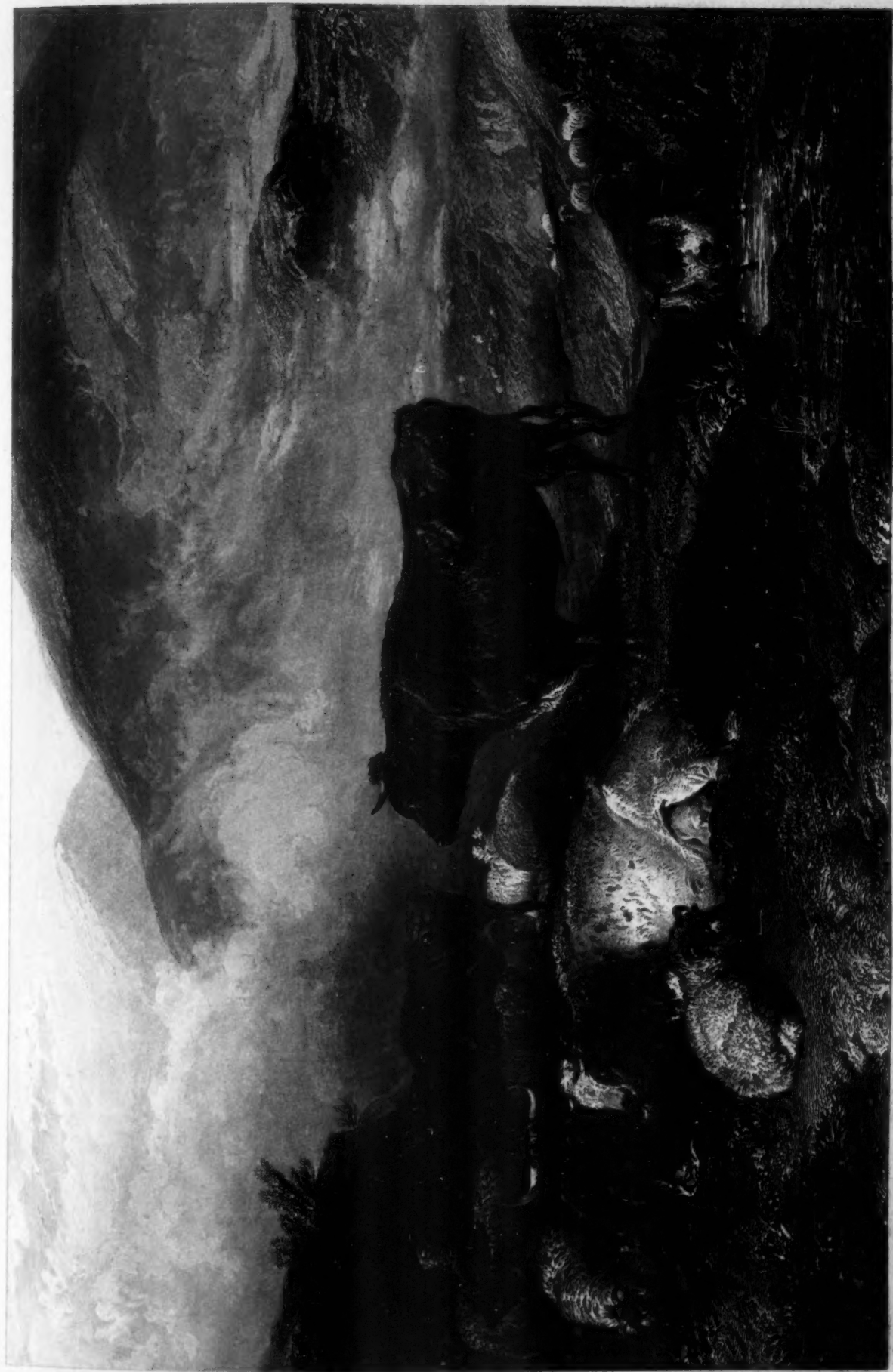
CATTLE—EARLY MORNING.

T. S. Cooper, A.R.A., Painter. J. Cousen, Engraver.
Size of the Picture 2 ft. 1½ in. by 1 ft. 1½ in.

MR. COOPER is a painter whose pencil wanders among farm-yard scenes, and green pastures, whether in lowland or on moors; belonging to a school whereof Paul Potter and Cuyp were the early representatives, with both of whom at various times he has closely allied himself. The charm of his works lies far more in a pure feeling of nature, in the knowledge and mastery use of the means of representation which Art supplies, than in the subject itself, which generally requires more than ordinary talent to create beauty from materials so adverse, in themselves, to its realisation.

The scene he has here brought forward is drawn from the Fells of Cumberland;—rugged mountains they are, and often difficult of access; yet the Border-drovers journeying towards the South drive their flocks and herds over them in order to avoid the toils along the more regular roads. When the evening draws in, they seek out some green spot beside a stream for a resting-place during the night, and the weary animals may be seen scattered among the furze and heather, singly or in groups; and at break of day they are again brought together to proceed on their onward march. This appears to be the hour chosen by the artist in his sketch, for the grey mists of morning obscuring the distant hills, which would otherwise close on the left of the picture, are rolling along the valley as the sun rises. The cattle are rousing up, among which the most prominent is a noble ox standing in the centre of the composition, a fine study in itself, admirably drawn, and manipulated with much skill. The other portions of the work are equally meritorious.

The tone of the picture, though somewhat low, is beautifully transparent: it is one of Mr. Cooper's latest works, having been exhibited at the Royal Academy in 1847. It is most exquisitely engraved by Mr. Cousen.



J. COUSEN, ENGRAVER.

T. S. COOPER, ART. A. PAINTER.

CATTLE: EARLY MORNING.
FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.
2 FT. 6 IN. BY 1 FT. 6 IN.

PUBLISHED FOR THE PROPRIETORS.

PRINTED BY E. DEAN

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MINOR TOPICS OF THE MONTH.

EXHIBITION OF PAINTINGS AND DRAWINGS BY AMATEUR ARTISTS.—At the Cosmorama Rooms, in Regent Street, a number of drawings and paintings are being exhibited, the major portion of which certainly do credit to their unprofessional authors, while the benevolent motives that gave rise to the project is honourable to the feelings of all parties concerned; as it is intended to devote the proceeds of the exhibition for the benefit of some charity schools near London. The principal exhibitors are from our Lady aristocracy, among whom we find the names of the Marchioness of Waterford, the Countess Somers, Viscountesses Combermere and Canning, the Ladies Dacre, M. A. and C. Legge, Grenville, H. Clive, E. and F. Finch, A. and H. Cadogan, M. A. Alford, S. H. Williams, E. Butler, C. Palmer, Hon. Mrs. Talbot, Hon. E. Stanley, Hon. Lady Grey, &c.; and among the untitled, the Misses Wedderburne, Gordon, F. Boothby, E. and M. E. Sneyd, Swinburne, F. Cust, and many others. Earl Compton, Viscount Eastnor, Colonel Cornwall, Hon. E. Yorke, Hon. T. Liddell, Hon. D. Finch, Hon. C. Hardinge, Messrs. G. Vivian, R. Clive, R. Brooke, R. Twopenny, Captain Williams, are also contributors. Among the works which most attracted our notice were 'Walnut Gathering on the Lake Lucerne,' 'Amsterdam,' and the 'Valley of the Linth,' by Miss Blake; 'Berry Pomeroy,' and 'Westminster Bridge,' two large oil paintings by Colonel Cornwall; 'The Crown of Thorns,' by Earl Compton; an 'Interior,' by Miss Sneyd, and another by Lady E. Finch; 'The Return of Tobias,' a capital sketch in oil, by the Marchioness of Waterford; 'Half-way up the Rock of Gibraltar,' a bold, graphic sketch in sepia, by Mr. Twopenny; a 'Study' of a young girl, by Miss Houlton; 'The Chateau de Valere,' and 'Venice,' by Mrs. Davidson; a 'Study of Heads,' in oil, by Lady C. Palmer; 'The Castle of Rieti,' by the Hon. Eleanor Stanley; 'Mount Athos,' by Viscount Eastnor; and a 'View in the Campagna, Rome,' by the Viscountess Canning. But, unquestionably, the best drawing in the room is 'Rest for the Weary,' by Miss Blake; it represents an Italian female peasant and her child seated on the steps of a church: both the composition and execution of this picture would reflect credit on the long-practised professional artist. But, indeed, the entire exhibition is worthy a visit, independent of its claims on the consideration of the charitably disposed; it is in many respects very important; the study of the Fine Arts is a source of delight and useful occupation to the well-educated classes, and, but for the advancement of knowledge of the objects and conditions of Art, artists in vain may hope to have their works really appreciated; and it will be equally in vain that they produce works of a high character, if the public be not educated to appreciate them; for even in Art, to a certain extent, the commercial principle must prevail, and the supply must be equal only to the demand. These drawings show so sound a knowledge of Art among the higher classes, especially the ladies, that artists may be well assured of having their works duly estimated. Drawing, as an accomplishment, is no longer the production of tea-board-looking drawings copied from inferior coloured prints, as was often the case within a period comparatively recent. Amongst those we have enumerated we have omitted to notice some very excellent woodcuts in imitation of the etchings of old masters, which first appeared in this Journal, executed by Miss H. L. Clarke; a very clever head of a Scotch Terrier, by her sister Miss Clarke; and several very excellent drawings in bistre, by the Hon. Mr. D. Finch.

THE SELECT COMMITTEE OF THE HOUSE OF COMMONS "appointed to inquire into the Constitution and Management of the Government School of Design, and to report their opinion thereupon," are still proceeding with the examination of witnesses. They have "inquired" of the officers of the Board of Trade, of the masters of the school, of artists, manufacturers, dealers in manufactured objects, and others; a vast mass of matter has been already printed for the "Blue

Book;" but, as our readers are aware, we are not permitted to make any comments upon the evidence, or to quote any portions of it, until after the Report has been submitted to the House. We shall then, of course, pass the whole of the documents under review. Meanwhile the following has been transmitted to the leading manufacturers in several branches, to be by them filled up; with a view to ascertain whether any, and if any, what, amount of assistance they have received from the school:—"House of Commons. A return of the number of designers, drawers of patterns, putters on, modellers, chasers, and other artisans engaged in the production of ornamental designs requiring artistic ability, at present employed by you; distinguishing them into two classes:—Class I., numbers of those who have not attended any school of design. Class II., numbers of those who have attended any school of design; with the following details so far as applicable to Class II. only:—Designer's, &c. name—age—whether designer, &c., or not, before he attended any school of design—name of school he has attended—length of time he has attended the school—how long employed by your firm."

THE GRAPHIC SOCIETY.—The last *conversazione*, for the season of this Society, was held on the 9th of last month; it was one of the most gratifying meetings at which we ever remember to have been present. The peculiar feature of the evening was the presentation, by the members to Mr. Brockedon, as Founder of the Society in 1833, of a testimonial, the most appropriate that a body of artists could offer to a professional brother—namely, a large and handsome portfolio of drawings, sketches, and engravings, the works of the respective donors, each member contributing. It is pretty generally known that the Graphic Society contains among its one hundred members the *élite* of the professors of Art, painters in oil and water-colours, sculptors, architects, and engravers. Some idea of the unique and invaluable nature of the gift may therefore be formed, when we state that in the portfolio we recognised sketches and drawings by C. Knight, Landseer, Roberts, Creswick, Cope, Webster, Sir W. Ross, Sir W. Newton, Stanfield, Redgrave, Goodall, Copley Fielding, Harding, Prout, E. W. Cooke, Barry, Westmacott, Warren, Duncan, Wyon, &c. &c., and proof engravings by Pye, S. Cousins, Robinson, Finden, Willmore, Stocks, &c. &c. The testimonial was presented by Mr. T. L. Donaldson, the chairman of the committee for carrying into effect the object of the contributors. He prefaced the presentation by a suitable speech, in which he set forth the claims of the recipient to the gratitude and best feelings of the Society, not only as its founder, but as one who did honour to the Profession as a man and an artist, and by his literary and scientific attainments in connexion with Art; alluding more especially to Mr. Brockedon's valuable and beautiful work on the Alps, to perfect which he had crossed that vast chain of mountains more than one hundred times. Mr. Brockedon, in returning thanks for this manifestation of kind feeling on the part of his brother artists, took a rapid sketch of the progress of the Society since its establishment in 1833; and stated that its success was not the result of his individual efforts, but the spirit of unanimity and the zeal which at all times had actuated the members in advancing its interests: he had always found among them the "aristocracy of talent with the democracy of brotherhood." Professor Babbage addressed the meeting on the part of the visitors (non-members) who are invited to attend these pleasant *réunions*, and observed that the testimonial then lying upon the table was "an offering made by the intellect of the Society" to its worthy founder. We must not omit to mention that the portfolio contained a dedicatory page, exquisitely emblazoned in colours by Owen Jones, and that Mr. Griffiths, the secretary, a name well known in our Art circles, took upon himself the cost and responsibility of getting the drawings, nearly one hundred in number, suitably mounted.

SPOILATIONS OF THE MUSEUM OF ITALY.—Lord Brougham has lately uttered a severe denunciation, in the House of Peers, against the disposal of works of Art, which are public property, by

the revolutionary governments of the several states of Italy. The reports thereto would seem to be well founded, as in the *Times* of the 5th ultimo, among the foreign news, there appears an extract from a newspaper of Marseilles announcing the arrival at the Port of a great number of cases containing works of Art and curiosity to the amount of 2500, according to the catalogue forming the consignment; all of them said to have belonged to public institutions in Italy. His lordship seems singularly innocent of the fact that in the finest collections formed by, and now belonging to, members of his lordship's order, there are at the present moment a considerable number of pictures of the very highest class which have previously adorned the museums, palaces and churches of every country of the continent. That those which may now be abstracted will find their way to England cannot be doubted: excepting in Russia, perhaps, there is no other European nation where the lovers of Art have the disposition or the means to purchase such costly luxuries. The highest productions of human genius have always been coveted by the powerful and the wealthy; and their attainment has never been regulated by any reference to the circumstance that made them purchasable. Every sovereign and government of the continent has sought their possession by purchase, as well as by the triumph of arms. In the present times the people have installed dominating powers and delegated to them the administration of the resources of the country. When the fiscal contributions fail, as they usually do, in revolutionary displacements of authority, the government, de facto, acts as a private individual would, on finding the income fail; resorts to a relief, by the disposal of available property. Should any of the great works of Art, in Italy, be disposed of, they will not be lost to the enlightened, the studious and the admiring; wherever they find a resting place, thither will the votaries follow to worship them. The loss of the glories of Rome will fall eventually on the Roman people. The attraction which drew hundreds of wealthy visitors there to spend their money will cease, and the consequent distress and want of employment will fall heaviest on the very persons whose violent actions have generated the catastrophe and whose infamy Lord Brougham so energetically condemns.

THE NATIONAL GALLERY.—Within a few days two recent gifts have been placed on the walls. The first is "The Adoration of the Kings," by Baldassare Peruzzi, the gift of E. Higginson, Esq., and the other representing "The Dead Christ and Angels," by A. Razzi, presented by Sir W. C. Trevelyan, Bart.

THE HAIR.—A picture bearing this title is now on view at Mr. Grundy's print-rooms in Regent-street. It is the joint production of Mr. Frith, A.R.A. and Mr. Ansell; and represents the exterior of a roadside inn, or rather a high bank, which may be supposed hard by the house of entertainment; the ostler is holding a pail of water to a white horse, on whose neck a young girl is leaning, in earnest and apparently interesting conversation with her fellow servant; three dogs in the foreground complete the group. The composition of the picture is highly picturesque, and English in character, and the sentiment of the subject is well made out: the artists seem to have worked with an identity of purpose which has told well. Mr. Ryall has commenced an engraving from the work.

BUST OF THE DUKE OF WELLINGTON.—A beautiful little bust of the veteran Duke has been recently produced in porcelain by Messrs. Copeland, after Count D'Orsay's model. The likeness is admirable, especially when viewed in profile, and the features, though somewhat sharp and attenuated, are marked by that decision which characterises the great original. A cloak clasped is thrown over the shoulders, so as to display the star, ribbon, and "St. George," of the order of the Garter. The bust is a worthy companion to the various others circulated by the same manufacturers.

ROYAL GENERAL ANNUITY SOCIETY. Our advertising columns inform us that the Fancy Sale in aid of this Society will take place on the 20th of June, and the two following days. We have,

in times past, advocated the cause of this charity, which affords relief to persons, in the middle ranks of life, in reduced circumstances; it therefore addresses itself to a large class of our readers. The next election of annuitants takes place on the 1st of July, and there are already eighty-six candidates, among whom are the daughter of a baronet, two widows of bankers, several once opulent merchants, four daughters of clergymen, &c., who have formerly known not only the comforts, but the luxuries, of life. A plan has been proposed for erecting an Asylum when the funds will permit it; but a reference to the advertisement will supply every information connected with the subject; one we cordially commend to the notice of the benevolent.

GLASS MOSAIC.—An ingenious young artist, Mr. G. H. Stevens, of the Royal Gardens, Vauxhall, who is practising the art of geometrical glass mosaic, has given us an opportunity of inspecting some specimens of his work. These consist of a pair of twisted columns upon pedestals, intended to hold lamps or vases, for either of which they are equally well adapted, being about six and a half feet high. The columns are made of Keene's cement, which becomes as hard, and bears as fine a polish as marble; the mosaic is introduced around the spiral shaft in various bands of different patterns, designed with much taste and ingenuity, and producing a very elegant effect. The pedestal is also ornamented in a similar style, only that the patterns have a decided geometrical form, and differ, each from the others, on the respective sides. In the beautiful little church at Wilton, recently erected by the Hon. S. Herbert, is a pair of columns somewhat like these, that were originally at Strawberry Hill; and we believe Alderman Moon possesses another pair made by the individual to whom Mr. Stevens served his apprenticeship. This kind of mosaic is suitable for fire-places, table-tops, &c.; the columns we saw would stand well in a hall, or on the landing of a staircase.

THAMES ANGLING PRESERVATION SOCIETY.—Artists and anglers are, as applied to many of our readers, terms of joint application; no further apology need therefore be made for introducing to their notice this Society, whose object it is—wind and weather, and *skill*, permitting—to secure to the angler “a good day's sport for a fair day's labour.” To effect this, the Society employs during the year a number of persons about the fishing stations up the Thames, from Kew and Richmond to beyond Windsor, to prevent fish being taken by improper or unlawful means, and to promote, as far as possible, the increase of the finny tribes. We learn from the report read at the annual meeting of the Society a few days back, that there is every prospect of a prosperous season, as the river is well stocked with fish of all kinds; and we would therefore recommend those who take pleasure in a quiet day's pastime on the water to enroll themselves as members of the Society, for which a guinea yearly is the necessary subscription. The annual dinner takes place at the Star and Garter, Richmond, on Thursday, the 21st of June.

DRAWINGS FOR COPIES.—Frequent inquiries are made of us by correspondents, especially those resident in the country, as to where good drawings may be hired for copies. We believe there are three or four places where this may be done, but the “Fine Art Subscription Gallery” of Messrs. Fuller, in Rathbone Place, contains we know a very large collection of drawings by our best artists, in every department of Art, suited to the student, from the earliest studies to the most finished work.

THE ROYAL ASYLUM OF ST. ANN'S SOCIETY. The Floral and Fancy Fête of this Charity will take place on the 21st and 22nd of June, at the Hanover Square Rooms. Contributions of works of Art, &c. will be thankfully received, in aid of the appeal thus made; and if sold will entitle the donors to vote at the Society's next election. As a charity which provides a home, maintenance, and education for the children of those once in prosperity, it is entitled to extensive and earnest support, and we sincerely trust that the exertions of the committee will be rewarded, on this occasion, by a numerous attendance of visitors and buyers.

REVIEWS.

BRYAN'S DICTIONARY OF PAINTERS AND ENGRAVERS. By GEORGE STANLEY. Published by H. G. BOHN, London.

For more than thirty years past “Bryan's Dictionary” has been the only book of reference for a history of the lives, and a catalogue of the principal works, of the great masters of Art. These volumes (two quartos) have been long out of print, and could only be occasionally met with at the sale of some amateur's effects, or at one or other of the old established booksellers, who might, by chance, possess a copy. Moreover, in spite of the indefatigable research and labour which the author bestowed on the compilation of his work, errors are occasionally discerned which our more general intercourse with the continent, and our more extensive acquaintance with the literature of Art have since brought to light. These circumstances, to which may be added the increasing interest felt by the community at large in Art-matters, rendered a new edition indispensable, and the compiler of the present volume has used the opportunity afforded him to enhance the value of his work by the insertion of numerous excellent painters, particularly of the Dutch and Flemish schools, which had escaped the observation of Bryan, or which, at the time he wrote, were held in little consideration, though now receiving their due share of public esteem. He has also brought down his list to the present time, including almost every name of our own and the continental schools contemporary with the present generation, and worthy of a niche in the temple of Art-worthies. We know of none better fitted to the execution of such a task than Mr. Stanley, whose practical experience as an extensive picture-dealer has made him thoroughly acquainted with the history and productions of all ranks of artists. He has also been assisted by others equally conversant with the subject, so that the accuracy of his work may be implicitly relied on. We wish, however, that he had extended his labours by the introduction of the names of the most distinguished sculptors (architects have their biographer in Mrs. Edward Crey's excellent translation of “*Millizia*”); we should thus have had a dictionary complete in all its departments, and useful for every purpose which the connoisseur, the amateur, or the writer on Art might require.

ANECDOTES OF PAINTING IN ENGLAND. By HORACE WALPOLE. Published by H. G. BOHN, London.

This is a new edition of Walpole's well-known work, with Dallaway's additions, the whole revised and enlarged upon by Mr. Wornum. Walpole commenced his publication in 1761, but did not complete it until ten years after: he began his “Catalogue of Engravers” in 1763; this is also included in the present edition, which forms three volumes. Both these books were based upon materials supplied by G. Vertue, the engraver, which the original author worked up into several interesting volumes, interspersing his notices with amusing anecdote, and criticising the productions of Art with much acumen and judgment. Mr. Dallaway enlarged considerably on these, especially by allotting a greater share to architecture and sculpture, and the present editor, Mr. Wornum, has increased the interest and value of the book by his revisions and notes. Although it bears the title of “Anecdotes of Painting,” it might, perhaps, with as much propriety, be called “Anecdotes of Portraits,” as the general bearing of the remarks applies, perhaps, more to the pictures themselves than to their authors, and the prints which abound therein are not the least welcome portion of it. The publisher has done well in placing it once more before the public, and in obtaining the assistance of so able a writer as Mr. Wornum to superintend its publication.

FORM AND SOUND—CAN THEIR BEAUTY BE DEPENDENT ON THE SAME PHYSICAL LAWS? A Critical Inquiry, by T. PURDIE. Published by A. & C. BLACK, Edinburgh.

This controversial volume is directed against the theorists who assert that the principles which guide sound are the rules which also govern form. The beauty of ancient Sculpture and architecture he declares to have resulted not from fixed laws known and practised by them, “but by the continued and careful observation of those qualities which were found most generally to please;” and he adds, “In the inner region of man's nature there lies a vein of treasure inexhaustible to him who can trace the deep workings of the human heart, and embody them in visible forms. Raffaello was a mightier artist far than any Grecian sculptor. Theirs was but the voluptuous beauty of the form; his the far nobler beauty of intellectual and spiritual expres-

sion.” We have not space to enter into the elaborate arguments of this author to prove the non-existence of their pretended laws of harmony, but as an example of his style in its occasionally humorous vein, we may select the following passage:—“If the mode in which the various senses act be ‘uniform and of a mathematical nature,’ and our perception merely the response of our ‘internal sense’ to the development of an external mathematical principle, as it is called, ‘a homogeneous principle existing in external nature,’ then it clearly follows, that a man does not relish apple-dumpling simply because it is agreeable to his palate,—a reason which stops all further inquiry—but because sugar, forming an angle with its base of forty-five degrees, while acidity forms one of thirty degrees, sour stands to sweet in the ratio of two to three, and, the variety being equal to the uniformity, the result is harmony!”

PORTRAIT OF MADEMOISELLE LIND. Engraved by W. HOLL. Published by LLOYD, BROTHERS, London.

The best likeness we have yet seen of this accomplished *cantatrice*. It is painted by Mr. Solomon from the daguerreotype by Kilburn, in the possession of Her Majesty; but Mademoiselle Lind sat to the painter two or three times. Mr. Solomon's picture, which has been purchased we hear by the Duke of Wellington, represents the lady in a simple evening dress; her features are lighted up with a most sweet expression, and with that intelligent look which those who have met her in private life, know to be natural to her. It is excellently engraved by Mr. Holl, who has most happily caught the painter's feeling of his subject.

PHANTASMEN UND WAHRHEITEN. By MORITZ RETZSCH. Published in London, by WILLIAMS and NORGATE.

These Fancies and Truths with another set which accompanies them, are the only works of this popular artist that have fallen under our notice for some time. They are copper-plate outlines with more detail than his Faust, Hamlet, and other similar productions. They are also various in conception, and hence as may be gathered from the title, do not constitute a series, nor illustrate a narrative. With his extraordinary power in drawing, it has been a matter of surprise, that Moritz Retzsch has not coincided in the prevalent taste for religious Art which is so general among the most celebrated artists of the German schools. His most famous works have been hitherto dramatic; his reputation was made by his Faust which he has not since equalled. The powerful sentiment which characterises the works of this artist, sufficiently distinguishes the compositions before us, some of which are purely religious, and of the most exalted tone. The other set of plates—“*Der Kampf des Lichtes mit der Finsterniss*,”—is, as its title imports, a narrative in five plates, describing the conflict between Light and Darkness. The subject of the first plate, is the “Fall of the Angels” in which Satan is the principal figure. He is struck by a flash of lightning, which leaves on his brow a fiery cross. The next is “Christ the Messiah;” after which is “The Reformation,” “Strife between Light and Darkness,” and “the Victory of Light over Darkness.” The Fancies and Truths, are “Apollo denied and despised,” “The Mother,” “The Human Heart,” “The Kiss,” “A Country Girl resting with her burden,” and “The Sleep of Infancy.” The plates are distinguished by the beautiful drawing which gives such value to all the works of this artist. There is however one deduction from the earnestness of these compositions, that is the introduction of grotesque and diabolical masks, but in all else they are worthy of their distinguished author.

THE ANGLO SAXON. Parts I. and II. Published by LONGMAN & Co., London.

An attempt at producing a central record of the actions and history of the Anglo-Saxons of the old world and the new, and to note their early history, and their present power and future prospects. The field is a very wide one, and it embraces so much that is discursive, that if the intention be carried out in the style of this commencement, our children's children could hardly expect to see the end of it. This may be “the consummation” at which its projectors aim, but we scarcely think that the public are prepared for it. However, there is much good feeling shown in its pages, the result of a true philanthropy, and many excellent truths elicited worthy of reflective consideration, while the “Pride of Race” enforced by its writers goes only to make the Anglo-Saxons higher in the scale of nations by the exertion of brotherly love and true chivalric honour. It appears to be the work of earnest men, whose plans do not yet seem to be properly matured.